

THE NEW YORK



DRAMATIC MIRROR.

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NYM CRINKLE'S FEUILLETON

WILSON BARRETT AN ACQUIRED TASTE.
BEN-MY-CHREE'S PRINCIPAL DEFECT. IS
THE ACTING WOMAN'S VOICE FAILING?
THE OPHELIA OF MADAME MODJESKA.
SHAKESPEAREAN CRITICISM IN GERMANY.
THE LACKAYE-DALY DISCUSSION.

One tries very hard to like Wilson Barrett. He has an almost classic face, coldly handsome, but intelligent, and a fine, manly, graceful presence. But he somehow fails to fill my expectations with his speech. His voice is singularly deficient in vibratory resonance, and his articulation is obscured by either a defect in his utterance or an affectation of delivery. For this reason his lines, when they are intended to be most impressive or most intense, do not reach the effect that is intended, but lose themselves in inarticulate endeavor.

The play of Ben-My-Chree, which he has opened his season here with, is a Manx affectation, with a notably primitive color and a singularly ethical twist. Quaintness of surroundings and antiqueness of custom, however, interesting, do not redeem the defect of the story, which leaves an impression of dissatisfaction, as if a romantic endeavor had wandered meaninglessly off into tragedy. Let me explain, and, when you see the piece, remember what I tell you, and verify my judgment with your perceptions.

Here is a young hero, running rather wild in a pastoral community; a hot-headed, big-hearted and, on the whole, a thoroughly admirable young scapegrace, who by an inadvertent act throws suspicions upon the girl he loves. Then comes her brother to demand satisfaction. He does not demand explanation; he wants vengeance. The hero, who is innocent and unsuspecting, will not fight, because he says there is no wrong. "Then," says the brother, drawing a knife, "By God, I will kill you!" and he leaps upon him with murderous intent. In the struggle this brother is justly killed. But all the rest of the play turns upon the assumed fact that the hero has committed a dastardly murder. By what statute, made since man organized himself into a community, or by what system of ethics this self-defence becomes murder, I cannot see. The hero instantly gives himself up to remorse, goes before the inquest, and proclaims himself guilty and is content to become an outcast.

It is simply impossible to make the sympathies of an audience go with such a perversion. Their own natural impulses are better than the playwright's. They reject the sense of penalty because they do not feel the guilt, and every man understands that if he is jumped on by a miscreant with a knife that it is his duty, if not his privilege, to kill him if he can.

You will see, if you give the proper kind of attention to yourself as well as to the play, that something in you is protesting all the while you are admiring the visual beauties of the performance. That something is the normal sense of the fitness and justness of human motives and penalties.

You resent Dan Mylrea's sense of guilt. You will allow him to regret, but not to whine. You want him to say that he had no intent to murder and consequently the act was not felonious, and he is craven to suffer under the hallucination that it was.

This, then, is the defect of Ben-My-Chree, and it is a defect that comes to us in nine out of every ten of the English plays. The best French writers do not make this mistake. Even the American writers are beginning to avoid it. But it will take, apparently, another century to get it into the head of the Englishman that murder depends upon the motive and intent, not upon the act of killing.

We were introduced, in this play, to new scenes and new people. The Isle of Man in the early part of the eighteenth century is a dramatic novelty, but the human motives are a theatrical commonplace; over-strained and unreasonable.

Mr. Barrett's status as an actor appears to be that of Mr. Wards, or, perhaps, of Louis James. But he lacks the personal magnetism of one and the energy of the other. Some-

thing of the sentimentalism that is shown in the treatment of the text betrays itself in his elocution. He stops just short of conviction in utterance.

Miss Eastlake has such a lugubrious part in Ben-My-Chree that one would hardly be justified in estimating her ability by the exhibition there made of it. But it struck me on Monday night that she had imbibed something of Mr. Barrett's affectation of delivery.

She appeared to me to be forever on the steps of utterance and never on the landing. Some of her final words always disappear in the sand of the sentiment-like rills caused by April showers; whereas, they ought to stand above it like April flowers.

What's the matter with the acting woman's voice of to-day?

Dr. Mackenzie called attention to the fact some time ago that it is failing in resonance; getting flabby; running into the sand of indistinctness. Madame Modjeska has nearly lost all the vocal power she once had. Miss Eastlake continually suggests that she has either misused or neglected her voice.

Is there any reason to-day why an actress should not preserve the sharp, clear articulating and intoning power past the period of youth?

Please answer this in your next.

Because if you don't, I will.

There's a whole book of philosophy, science, art and religion in the female voice, and with all respect to Dr. Mackenzie, he didn't get it out.

On the night that Wilson Barrett appeared, Mr. Edwin Booth played Hamlet and Wyndham played David Garrick, and Clara Morris kept on with Helene.

Of this banquet, Wyndham's was the pleasantest dish.

Something may be said of the Hamlet. It was a gala night for the Booth season, and revived, for one evening, the expectations with which the season opened at the Broadway. The charm of it was not in Mr. Booth's familiar Hamlet so much as in Modjeska's unfamiliar Ophelia. Nothing she has done this season came so near to replacing her in the good opinions of her innumerable friends. At all events, nobody ever saw Ophelia so beautifully dressed, and nobody ever saw the great pathetic mad scene so pathetically done.

The rest was a vision, not an interpretation. Modjeska reminds me of Thorvaldsen's Venus in her length and delicacy of limb, her clear-cut intellectuality and her sinuous grace. You couldn't vulgarize her if you put her on the rack, for, like that heroic martyr that they buried alive, she would think more of her delicacy than of her life.

She imparted a romantic charm to the play of Hamlet which Mr. Booth can no longer confer.

In all other respects the performance was eminently respectable, irreproachable, according to precedent strictly, superbly read and somewhat patently acted.

I still hold to the wretched conceit that nobody can read Shakespeare's lines like Edwin Booth, when he wants to. I still hold that he doesn't always want to. I think that in the struggle of genius and indolence virtue is not always triumphant.

I heard a young elocuting miss say once in a burst of admiration, after listening to Booth's reading of the soliloquy in Hamlet, "Why, he reads it like a diamond!"

"Many thanks," said I. "That's just it. Sharp, clear, brilliant, unmistakably. Diamond is good, however unthinkable a reading diamond may be."

Perhaps it is this white light of speech heard so long that spoils us for the soft murmuring and slightly fluffy intonation of Barrett, and makes the histrionic dialect of an Irving seem heathenish. It is like turning from Macaulay to Carlyle, or from Pascal to Walt Whitman, or from Rabelais to Sappho.

Curious, isn't it, that we have got to come to an American actor to discover the consonants in the Queen's English?

What a rare chance Mr. Barrett offers for the acute ear of Mr. Alfred Ayres!

And, speaking of Alfred Ayres, I saw Possart's Shylock the other night and said to myself at once: Here is a rare chance for that verbalist and actor. He knows Shylock as an analyst only can know it. I should like

to read what he says of Possart's Shylock. I think if THE MIRROR were to put what I think and what Mr. Ayres thinks of it side by side, it would furnish to THE MIRROR's many readers the most interesting exhibit in the world, of how entirely unlike are two men's points of view of the same thing.

But, of course, there is no time or space for my views on this page.

Only this, that there are two Shakespearean representations in town. They are at either end of the intellectual outlook—as far apart as Germany and America—both mature, thoughtful, artistic expositions, but representing two schools, two forms of culture, two idiosyncrasies, two lines of talent.

They do not call for rhapsodies; they do not merit exordium or disparagement. But they deserve close comparison and a cool scientific analysis and synthesis.

Criticism, so far as I have encountered it, has not risen to that feat.

Possart does not come to America to do Shakespeare for us as Salvini came, utterly ignorant of the English traditions and English exegesis. There is a vast storehouse of Shakespearean criticism in Germany that even England draws on. Goethe and Schiller did no more for Shakespeare in one age than Uricci has done in another. It is, therefore, the duty of a liberal student, who has fastened his anchor of admiration in Mr. Booth's side, to pull up and sail free, if he would know what German insight, psychology and scientific, has done with these great roles.

Possart will give you some new thoughts, show you some new depths, and reveal some new heights in Shakespeare that are not observable on the still admirable prairie of American representation.

NYM CRINKLE.

P. S.—The secession of Mr. Wilton Lackaye from Mr. Daly's company has been the subject of discussion in all theatrical circles ever since the event took place. I think it ought to be stated to the credit of actors that a great many of them, and those the most intelligent, have, in discussing this question, not allowed their dislike of Mr. Daly to impair their clear view of the situation. I have heard any number of them say that Mr. Daly could not have conceded the point to Mr. Lackaye and been consistent with his discipline or his stock management. This is the avowal of a principle that is valuable. The excellence of a stock company is the subordination of individual ambition and vanity to the general good, and there can be but one judge of the general effect, and that is the manager who is responsible for it.

N. C.

A PUBLIC DISCUSSION.

The discussion of the salary question, which has been going on in these columns for several weeks, is to be brought personally to the attention of the profession by James A. Herne, as will be gathered from the following letter:

To the Editor of the Dramatic Mirror:
SIR.—Will you kindly say through the columns of your journal's next issue that I will address the actors at Chichester Hall, New York City, on Sunday evening, Dec. 29, 1889, on the question of "The Relation of the Dramatic Profession to the Wage Earner, and the Single Tax to Both."
I will there and then answer your editorial of Oct. 20, which has just come to my observation.
Mr. Herne will also address the meeting. Members of the profession at large are cordially invited to be present.
Respectfully,
JAMES A. HERNE.

Mr. Herne is an able disciple and exponent of Mr. George's theories, and it is certain that the profession will be profitably entertained by the promised discourse.

We shall be glad to hear what Mr. Herne has to say in reply to THE MIRROR's views of the question.

Henry Georgeism has a good many friends and admirers in the labor world. We are laborers ourselves, but we have not yet been convinced of the fallacy of the present system of taxation, nor of the expediency and soundness of the Single Tax idea.

Nor yet do we think that Mr. Herne and Mr. George will be able to show a connection or a parallel between the commercial conditions governing the actor in his art and the conditions that affect the wage-earners that do not depend upon talent but rather upon manual labor and skill for their living.

Those out of joint with fortune are ever ready to accept any revolutionary sophistry

whatsoever that seems to give promise of an easy way to prosperity; but the industrious, intelligent man who understands his own environment better than anybody else, and who is gifted with ability to read between the lines of theoretical error is not likely to be seduced from his confidence in institutions that embody the thought and genius and wisdom of age.

OUR CHRISTMAS NUMBER.

THE MIRROR may be pardoned for indulging in a little preliminary cackle respecting its Christmas Number, which is to be issued on Dec. 7, because the attractive features provided for it have multiplied with remarkable rapidity, and as it approaches completion the conviction steals over us that its appearance will be the most interesting event in the whole history of American dramatic journalism.

For one thing, the illustrations will be unprecedentedly elaborate, artistic and numerous. Those that have an eye for color will find food for admiration in the beautiful cover frontispiece, and half a dozen full-page pictures, also in colors, any one of which would be worth the price of the whole number.

The literary features will comprise a great volume of good reading, interesting alike to every player and playgoer. The names of the large and distinguished corps of contributors will pique interest and challenge the widest attention. In previous years we have marshalled famous companies of writers, but for this number we have secured a surpassing list.

The first edition of the Christmas MIRROR will be the largest we have published. As an advertising medium it is unequalled, for the number has more than an ephemeral value and it will be kept. A large amount of space has already been taken by judicious advertisers, and those that have not yet reserved places will do well to lose no time but send in their orders at once. There is but a short time left in which copy can be received. We cannot guarantee to insert advertisements that reach us after the 20th inst.

We once more repeat that owing to the great circulation and the exceptional attractions of this year's holiday issue no professional advertiser that consults his business interests can justly afford to disregard its splendid advantages.

Another thing. Some readers prefer to get copies of the Christmas MIRROR direct from the publication office, although it is sold by all newsdealers throughout the country. To these we would say that in order to facilitate the mail deliveries, orders, accompanied by remittances, had better be sent now. They will be filed and filled in the sequence of their receipt, as heretofore.

A PIRATE NO LONGER.

J. Al Sawtelle, manager of the Sawtelle Comedy company, writes to THE DRAMATIC MIRROR this week, complaining that injustice was done him in these columns last week. Upon information furnished by the correspondent of THE MIRROR at Glen Falls, N. Y., Mr. Sawtelle was wrongly accused of pirating May Blossom at Fort Edward, last week. In his letter Mr. Sawtelle claimed to have the rights to produce May Blossom, and upon investigation THE MIRROR finds that his claim is based on truth. Upon acquainting Gustave Frohman with the matter he sent the subjoined letter:

NEW YORK, Nov. 4, 1889.
To the Editor of the Dramatic Mirror:
SIR.—Under the Black List you mention J. Al Sawtelle as pirating May Blossom. Allow me to state that this gentleman has been prompt in all his business dealings with me regarding payments of royalties, and that he has a right to May Blossom. By so doing you will greatly oblige.
Very truly yours,
GUSTAVE FROHMAN.

Mr. Sawtelle's repertoire includes May Blossom, Was She Right? Unknown, Aurora Floyd, and Fraud and Its Victims.

THE NEW YORK DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE,
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••• The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY THEATRE—BOOTH-MODJESKA, 8 P. M.
CASINO—THE DRUM MAJOR, 8:15 P. M.
DOCKSTADEN'S—MINSTRELS, 8:30 P. M.
GRAND OPERA HOUSE—FASCINATION, 8 P. M.
HARLEM OPERA HOUSE—EMMA JOCH OVERA CO., 8 P. M.
KOSTER AND HALL'S—OUR ARMY AND NAVY, 8 P. M.
LYCEUM THEATRE—OUR FLAT, 8:15 P. M.
MADISON SQUARE THEATRE—AUNT JACK, 8 P. M.
PALMER'S THEATRE—CHARLES WYNDHAM, 8 P. M.
PEOPLE'S THEATRE—THE PAYMASTER, 8 P. M.
PROCTOR'S TWENTY-THIRD STREET THEATRE—SWANBROOK, 8:15 P. M.
TONY PASTOR'S—TONY PASTOR'S OWN COMPANY, 8 P. M.
THIRD AVENUE THEATRE—ALONE IN LONDON, 8 P. M.

IT TEACHES A LESSON.

ONE lesson that actors may learn from the LACKAYE-DALY episode is this: to sign no contract that does not fully and precisely set forth the terms of agreement between player and manager.

Mr. LACKAYE, it appears, was sought by Mr. DALY, who seemed particularly anxious to secure his services. The contract stipulated no line of business, but the actor states that it was verbally understood that he was to be cast for such parts as he had been accustomed to playing, and that it was for such parts that his late manager desired him.

For some reason—variously assigned to jealousy, motives of managerial policy, and the pure unadulterated "cussedness" that sometimes characterizes even so prominent an entrepreneur as Mr. DALY—Mr. LACKAYE was given the inconsequential part of Oliver for the forthcoming revival of *As You Like It*, which is chiefly brought about, we are informed, for the purpose of presenting the aspiring Miss REHAN in the character of Rosalind. On learning of this threatened professional humiliation, Mr. LACKAYE protested. Protest availing not, he walked out of the theatre for good and all.

According to the strict letter of his contract the actor was at the mercy of the manager. He had, it is true, under certain privately expressed or implied assurances, consented to become a member of Mr. DALY's company without his status in it being actually defined. The result was that when Mr. DALY conceived the noble project of taking him down a peg, Mr. LACKAYE was powerless. Under the circumstances he asserted his independence and resigned from Mr. DALY's forces. In this course he did not have the weight of formal agreement on his side; he did not live up to the contract as it was written.

And yet, in spite of Mr. DALY's prominence as a theatrical caterer, the press, without exception, has expressed its emphatic disapproval of his Shylockian interpretation of the contract and applauded Mr. LACKAYE for his spirited rebellion against a plan that partook somewhat of the nature of both a personal and a professional insult.

In their dealings with managers, actors should see to it that the conditions of engagement are particularly stated in writing, and thus avoid such an unpleasant *contre-temps* as that of the case in point. We do not think there are many managers in the profession like Mr. DALY, and, therefore, the risk is not always so great as that which Mr. LACKAYE unfortunately took; nevertheless, it is better to be on the safe side, and to pos-

sess the benefits of whatever protection theatrical contracts afford.

THE LEVER DE RIDEAU.

IT is a pity that we have not a better equivalent for the term *lever de rideau* than the prevalent compound "curtain-raiser," which has the double disadvantage of being imported from London, and having a slangy and inelegant sound.

Little pieces to precede short comedies are always an acquisition, when they are clever and well performed, and we are glad to see that a revival of the good old fashion is taking place. At the Madison Square a *souper* of sentiment in *A Man of the World* furnishes an agreeable prelude to the rollicking fun of Aunt Jack—the most amusing and successful farce-comedy of the year—while an interesting comedieta, *The Household Fairy*, serves to pleasantly introduce Mr. Wyndham's performance of David Garrick at Palmer's Theatre.

Aside from the fact that the *lever de rideau* gives the elements of contrast and variety to the bill, and that it fills the time when the late-comers are getting to their seats before the more important work of the evening begins, it is an institution which offers special opportunities to young playwrights, many of whom are capable of turning off a comedieta or one-act play, yet who have not progressed to that point of proficiency that is involved in a comedy or drama of sustained interest and intricate construction.

Moreover, it frequently provides the members of a company, who might otherwise be idle or confined to playing minor parts in a piece that is up for a long run, with the chance of doing effective work, which will strengthen their popularity and add to their artistic reputation.

Let us have more of these excellent little dramatic overtures! And while we are about it, cannot we persuade some aspiring etymologist to give us a better English name for them than "curtain-raiser?"

WHAT SALVINI THINKS OF US.

IN a recent article Signor SALVINI expresses the opinion that American audiences are the quickest to appreciate the subtleties of art, and herein lies the pleasure he takes in appearing before them, speaking, it is true, a foreign tongue, but appealing to the imaginative powers that are universal.

The famous tragedian further says that he finds our critics more analytical than those of other countries. Their attitude is dispassionate, and if they are sometimes just at the expense of gentleness, they still are ready to acknowledge and give credit for such excellences as are presented to their consideration.

It is pleasant to discern that our public and critics are held in such estimable regard by the greatest of all European actors. As a rule, our visitors from the old world are too apt to consider themselves in the light of dramatic missionaries, whose function it is to spread artistic light among the Yankee heathen. Signor Salvini places himself on the records as an illustrious and marked exception.

TWO LITTLE INCIDENTS.

SOMETIMES the public does not scruple to disturb the evenness and artistic spirit of a performance by applauding at a time when applause is out of place and destructive of the illusion, while on the other hand it frequently gives expression to acknowledgements that are both timely and generous. In the performance of David Garrick at Palmer's on Monday evening, striking illustrations of both characteristics were presented.

After the star of the evening made his exit in Act One, the house stupidly persisted in demanding his reappearance. Although the action was interrupted for some moments Mr. WYNDHAM, of course, declined to respond to the recall, being too much of an artist to lend himself to such an abominable solecism.

Act Three is divided into two scenes, and between them a very quick change from one substantial set to another is made, during which the curtain is down. In the first scene a bit of extremely clever acting was done by a member of the company, and the audience clamored for his reappearance after the curtain fell. Now it happens to be a rule in the Criterion company that, from WYNDHAM down, no one is permitted to go before the

curtain. On this occasion it could not be raised because the stage was in the confusion incident upon "striking" the preceding scene. Consequently the prolonged applause was disregarded. When the actor entered early in the succeeding scene the audience broke forth in enthusiastic and long-sustained plaudits. It remembered and rewarded the artist's achievements at the first opportunity.

To quote the words of BRONSON HOWARD, who observed the incident with unconcealed delight, "it was beautiful!"

A BOSTON BEAN.

A WELL MEANING Boston contemporary says that "The New York critics should be given annual railroad passes to Boston since they have to come over here so often to attend real first performances."

By real first performances we presume our contemporary refers to the public rehearsals held at the Hub by Messrs. BARRETT and WYNDHAM, and the Richard III. picnic party kindly gotten up by Mr. MANSFIELD for the enjoyment of some New York reporters.

The preparatory work done in Boston by stars that wish to smooth the rough edges of their performances before they are seen in the metropolitan theatrical centre, belongs to the order of canine experimentalism, which may be interesting to scientific dramatic observers but hardly pleasurable to critical experts.

The suggestion of the Boston paper—which does credit to its feelings—is therefore entirely superfluous.

LET THE PROFESSION ASSIST.

IN another column we give space to a communication from HARRY WATKINS, proposing a professional subscription to the Guarantee Fund of the New York's World's Fair.

Mr. WATKINS proposes that \$10,000 should be contributed by one hundred actors, in ten-dollar subscriptions.

The idea is excellent, and we trust that it will meet with a ready response. It is not only the amount that would be serviceable—it is the fact that such a practical demonstration of public spirit and patriotic feeling on the part of the profession would show the community that the stage is not behindhand at this critical point in the preparatory work for the great Exposition.

It is true that Mayor Grant did not meet the wishes of the profession or show good judgment in selecting a gentleman who is not a theatrical manager to represent the theatres on the World's Fair Committee, and it is also true that his flagrant disregard created dissatisfaction and disgust.

But the Fair is not Mayor Grant, and his folly in neglecting to place such a representative man as A. M. Palmer on the Committee should not blind actors to the expediency of doing something to help onward the majestic enterprise.

THOSE "WHO KNOW."

ONCE more has the time come round when happy speculation is rife anent the subject and plot of Gilbert and Sullivan's new comic opera. Bold statements are made by those "who know" and as eagerly swallowed by those who do not; while he who is really familiar with Messrs. Gilbert and Sullivan's reticence regarding their future plans looks on, considerably amused.

We have always admired the pluck of the statistical crank, the man who exhausts his mine of ingenuity and mathematical lore in proving to the indifferent world that such and such a celebrated personage's name is composed of so many letters, that the same number reveals the month and the year wherein he was born, and, not unfrequently, the number of times the rope will break before he is successfully "strung up." And of this indefatigable gentleman the man "who knows" reminds us.

Just before *The Yeomen of the Guard* was produced the man "who knows" told us all about it. The scene was cast in gloomy Denmark, amid the feudal barons of the mediæval age, and the love a proud Danish princess bore a blond Saxon churl on the one hand, and the anger of a father on the other, were to form the pivot around which the plot unrolled its tragic way.

This time our esteemed contemporary the *Boston Globe* announces with authority that the English librettists have laid their scene in Venice, in an island on the Italian coast.

A gondolier is to fall in love with an equally romantic flower girl and a "damsel of high degree" is to elope with the gondolier.

We are now quite prepared to find that Gilbert and Sullivan have laid their plot in Whitechapel and will sing the exploits of *Jack the Ripper*.

A VANISHED DREAM.

DOUBTLESS it would be interesting as well as pleasing to watch the face of any one of the proprietors of our big dailies who chanced to come across BERNARD J. LYNCH's advice regarding the skimpy work of the daily newspaper critic.

"If," says Mr. LYNCH in the *Journalist*, "the morning papers are deaf to legitimate complaints the evening paper has a great opportunity with its advantages of time to present thorough criticisms. There might even be established a sheet to be issued the morning after an opening night which would contain nothing but criticisms of the previous evening's performances—careful thorough, and just in character—prepared by a numerous and competent staff."

Mr. LYNCH speaks with all the ingenuousness and *naïveté* of sanguine youth. There was a time when we, too, believed in the pure intentions of the daily press, when we believed that it wished to do good work and further the interests of our national drama and was only prevented from doing so by stress of circumstances. That dream is over.

But we welcome Mr. LYNCH's protest. It is a sword thrust in a pail of water, but its "numerous and competent staff" is pathetic, to say the least.

THE DRAMATIC CENTRE.

OF the magnitude and significance of New York, the dramatic centre of the United States, the *Troy Budget* remarks that "every play meeting with success in the provinces—and this broad term covers such cities as Boston, Philadelphia, Chicago, St. Louis, New Orleans, etc.—must have a New York City endorsement."

Fifty thousand people attend the theatres in this city every night, or an average of 350,000 a week. New York's bedroom, Brooklyn, and hall-chamber, Jersey City, bring the total up to close on 1,000,000 a week.

The present season has opened with unexampled brilliance and prosperity, and the prospects are that the magnificent succession of notable performances will be maintained to the end.

ON veracious authority it is stated that Mr. AUGUSTIN DALY religiously preserves, in scrap-books used only for that purpose, every adverse article, criticism, and paragraph concerning his affairs that appears in print. His object, it is explained, is to bear in mind the writers, so that he may "get even" some fine day. It strikes us that Mr. DALY's scissors and paste must be in pretty constant use just now, and that his mind will be severely taxed when the time for retribution comes around.

THE literary strength of the CHRISTMAS MIRROR will be unequalled by any holi day publication. Every page will contain something of special novelty and interest, and the whole will be the largest, handsomest and most attractive annual ever issued. THE DRAMATIC MIRROR has been progressing steadily along the line of excellence in this direction for ten years, but we think it will be a difficult matter to surpass our own record after this year.

WE hear that a certain stock-theatre manager of this city, embittered by the accurate description of one of his recent failures which was published in the *Herald*, sent to Mr. BENNETT a peremptory demand that his dramatic critic should be discharged immediately. Mr. BENNETT audaciously refused to comply with this modest request, on the extraordinary grounds that the critic told the truth, and that was just what he employed him to do.

THE *Isben* craze, of which the newspapers have had so much to say, does not seem to have spread among the people that pay to see what is going on in the theatre. As a matter of fact every production of an *Isben* play in this country has failed either to interest or draw the public.

THE USHER.



He Ushers
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

In the stage-box at the Broadway Theatre, during the Booth-Modjeska engagement there has sat on each night when the bill was changed, a delicate-looking, dark-haired, well-dressed young woman who watches the performance—and particularly Edwin Booth—with unfeigned interest. When the curtain ascends on a call, she smiles and nods toward the tragedian, and applauds with the greatest enthusiasm.

It is Edwina—the tragedian's daughter—now Mrs. Grosman, who lends to the occasion the full measure of her fond interest and affectionate encouragement. In this she imitates the example of the late Mrs. Booth, who always attended the theatre during her husband's engagements and never failed to show a genuine interest in his work.

Frequently, at the Broadway, between the acts and during Mr. Booth's "waits," Mrs. Grosman retires behind a heavy *portiere* at the rear of the box, which masks the private door leading to the stage. It is not difficult to imagine that in this nook she has little chats with her distinguished father, whose inky cloak, or gaberline, or cardinal's robe—as the case may be—are meanwhile effectually screened from the public gaze.

When I read the rubbish written by the brood of new-hatched scribblers that cackle their opinions regarding current theatrical events in sheets whose perusal is heartily and exclusively enjoyed by themselves, I cannot help thinking of the orator who said that he wished he could be as cocksure of anything as his adversary was of everything.

Recently one of these quidnuncs, in speaking of the performance of *A Scrap of Paper* by the Kendals and their company, took occasion to read managers a lecture on the absurdity of putting middle-aged men into boy's parts, particularly when there are so many beardless amateurs lying around loose. These strictures were evoked by the casting of Mr. Seymour Hicks for the part of Archie Hamilton.

As Mr. Hicks happens to be just eighteen years old, and as his appearance as Archie unmistakably denoted adolescence, the accuracy of the journalistic know-it-all's observations may be readily comprehended.

Mr. Hicks' youth, however, does not prevent his versatility from manifesting itself. He successfully passed from the boy in Sardou's comedy to the General—an old man—in *The Ironmaster*.

Mr. Robert Grau, in the elegant and expressive vernacular of his pals, "got there." But he didn't get here.

If Mr. Robert Grau cherishes the fond hope that some day in the distant future he will wear a little halo of his own, and play airs from Queen Indigo on a golden harp, it is undoubtedly based on the quickness and dispatch with which he bit the biter.

Meanwhile, Mr. Robert Grau, while enjoying the unaccustomed after-effects of the Turkish bath for which he pleaded so pathetically last week, will do well to ruminate on the preciousness of personal liberty, the superiority of the Broadway free-lunch to the fare that is bestowed by our taxpayers upon their guests up the river, and the dangers attending the drawing of cheques on banks which know him not.

Dion Boucicault's brain is as fertile and active as ever. He has just finished a new society comedy, while another—begun last season—is partly written.

Many a time when the drama was languishing or falling into foolish channels, Boucicault has come to the rescue and given the stage something that set the public talking and the critics writing for all they were worth. I am confident that he is both able and willing to do it again.

There is no man living—in this country, at least, if not in the whole world—who knows the arts of playing and playwriting so thoroughly as this modern Lope de Vega, as he has been aptly called on account of his remarkable prolificness.

Several of the *DRAMATIC MIRROR's* non-professional advertisers complain to me that they

are being made the objects of blackmailing tactics by sundry disreputable theatrical sheets that are controlled by experienced and notorious blackmailers.

The gentlemen in question state that having been vainly solicited for their advertising patronage by these harpies, they are now subjected to abuse and the credit and integrity of their concerns is mendaciously assailed.

They add that they do not propose to be coerced into wasting money in directions that can bring them no legitimate return, nor are they to be scared into paying tribute for the sake of securing immunity from such molestations. They conclude by asking me to expose the rascally business.

For answer I have only to say that the law provides suitable punishment for crimes of this description, and they should invoke its aid if sufficient proof can be produced to secure conviction—that is, provided they really consider the matter worthy of serious attention.

The grand jury has recently found indictments for blackmail against several accused persons on evidence no stronger than that which these representative business men claim to possess.

The *Evening World's* vigorous account of Wilton Lackaye's trouble with Augustin Daly, contained the following piece of information:

His [Mr. Lackaye's] card appeared in one of the dramatic papers, which was, of itself, a suspicious circumstance. Nobody inserts cards in dramatic papers unless there is some reason why they want managers to know their address. And why should a member of Daly's company, who intended to remain as such, desire his address to be known? It was unusual, abnormal. The members of Daly's Theatre, though this is not understood to be specified in the contract, are not presumed to have addresses.

Mr. Lackaye's card appeared in *THE MIRROR*. I do not know whether that fact had anything to do with Mr. Daly's injustice to him, but I do know that the latter carries his petty tyranny towards his actors so far that they fear to be seen speaking to a newspaper writer; that it is considered a peculiarly dangerous and audacious proceeding for one of them to insert an advertisement in this paper and that to be seen reading a copy of it in Daly's Theatre would be a breach of discipline that might involve summary dismissal.

I have frequently been told as much by various members of the company, who seem to be divided in sentiment between a curious fear and a hearty dislike for their manager. Time and again they have privately expressed their sentiments in terms of unmitigated disgust at the old-womanish ascerbity and capricious despotism to which they are habitually accustomed.

A more universally and cordially unpopular manager than Mr. Daly, so far as actors are concerned, it would be difficult to name.

I may frankly state, in this connection, that the sole reason why Mr. Daly hates *THE MIRROR*, as the devil hates holy-water, is because a few years ago, when our relations were not strained, I would not permit him to dictate the policy of this paper.

He bitterly assailed a Chicago newspaper man in a communication that he sent me for publication. In due course the object of his remarks sent on a reply. It was courteously worded and entirely unobjectionable, and as a matter of fair play it was printed, of course.

Mr. Daly evidently had no appreciation of journalistic justice, and he sent down his factotum to convey the displeasure of his employer.

Mr. Daly was incensed, he said, because space had been given for the reply of an obscure person. It was better to conciliate a big metropolitan manager than give a remote newspaper fellow a fair show. Mr. Daly thought that the letter should have been first submitted to him for approval before it was published. Mr. Daly was in a terrific state of anger, and to avert awful consequences, including the withdrawal of his advertisement, it would be necessary that I should instantly make peace with him—and much more to the same effect.

The answer I directed to be returned to Mr. Daly may be briefly summarized in these words: The Chicago man (who was a stranger to me) was entitled to a hearing, and that was why he got it. If one of Mr. Daly's scrub-women was assailed by him in these columns she would receive just as much courtesy and space from *THE MIRROR* as her employer—in other words, relative personal importance did not enter into the case one way or the other. It was not my intention to conciliate Mr. Daly or anybody else at the expense of my self-respect or as the penalty of doing my plain duty. Nor did I propose to permit him to edit my paper. His anger was as immaterial to me as the continuance of his advertisement.

This message, I believe, was correctly transmitted to Mr. Daly, and his friendship and his advertisement simultaneously ceased.

In Gunther's, the other day, a *MIRROR* writer noticed the novelty of the season, the fur cravat. This is made out of the whole sable or mink, stuffed, and it is worn wound tight around the neck, so that the head comes

just under the chin and the tail falls over the shoulder. The eyes are either perfect imitations of the real things in glass, or else they are formed of diamonds, sapphires, or garnets. The little cravat is not only smart, but will really keep the throat warm.

A PRETTY QUARREL.

Trouble has arisen in *The Still Alarm* company. According to the old adage, there is no smoke without some fire. In the present instance there appears to be a volcanic eruption.

Harry Lacy, who rules his horses with remarkable success, has not succeeded in ruling his leading lady, Virginia Harned. Consequently he has discharged her. Miss Harned, however, claims to be still in high favor with Joseph Arthur, the author of the play, who is a full partner with Mr. Lacy. Ergo, she continues to draw her salary, while Mrs. Lacy, known on the stage as Kate Hawthorne, plays the role of Eleanor Fordham.

Mrs. Harned sets forth her side of the case as follows:

ST. LOUIS, Oct. 27, 1899.

To the Editor of the *Dramatic Mirror*:

SIR.—I enclose you a copy from last evening's *Post-Dispatch*. Not wishing to be misrepresented in this affair, I beg that you will favor me with a small space in your valuable paper.

I am another victim of abominable temper. After playing the leading part in *The Still Alarm* for six weeks, receiving the best notices and the warmest praise from Mr. Lacy personally, he dismissed me without a moment's notice, because he claimed that a trifling ornament of my dress did not suit him.

The real reason for this outrage was because he desired to consummate his long-cherished wish of getting his wife into the part. Mr. Arthur refused to sign my discharge, told me that he was fully satisfied with my performance and that he would not allow Mr. Lacy to precipitate any more lawsuits on the firm. I shall continue with the company, and Mr. Arthur will continue to recognize me as the leading lady and pay me my salary.

I wish to call your attention to the fact that I am the third leading lady Mr. Lacy has had during this season of eight weeks. I intend following Miss Lombard's example, and will bring suit against Mr. Lacy.

Trusting that I am not encroaching too much on your valuable space, I am yours sincerely,

VIRGINIA HARNED.

In order to present both sides of the discussion, we reprint the following extract from the *St. Louis Post-Dispatch* clipping, referred to in Miss Harned's letter:

Harry Lacy says that the whole thing is simply a case of insubordination. "No one can play a sensational part with a sneer on her face," he said, "and when a woman thinks that a part is all rot and stuff she ought not to play it. I am stage director as well as star, and I mean to have discipline in my company. Miss Harned thought there was nothing in the part and she wanted to guy me and make fun of me on the stage. Now that is not giving the public entertainment. I spoke to Miss Harned, but she said the part was rot and she wanted to let it down. She did not give it strength nor did she show any spirit in her part. Hamlet is a great part, but if one goes on to burlesque it, it can be easily done. Now Miss Harned thought that we would not be able to go ahead without her, but my wife had understood the part and the curtain rolled up at eight o'clock just the same. I told her then that I would never have her in a company again and I mean it. Lawyers have been employed—all right. The firm of Lacy and Arthur will not be dissolved, because Lacy has performed more than his contract calls for. But I will carry this thing through to any limit, because I mean to rule my own company."

'Tis a very pretty quarrel as it stands. We are too far removed from the field of action to form any opinion as to the merits of the case. We cannot advise Mr. Lacy and Miss Harned to kiss and make up, because Mrs. Lacy would very properly object. Both contestants are apparently prepared to fight it out on their own line if it takes the whole season.

BARRY AND FAY'S SUCCESS.

"We shall remain at the New Park Theatre about four weeks longer," said Hugh Fay, of Barry and Fay, to a *MIRROR* representative the other day. "and McKenna's Flirtations will continue to be the bill up to the very last day. While on the road we will produce Little Lord McElroy, which we had intended to do here."

"I am confident of the latter play proving very successful. I have spent many hundreds of dollars on plays, and I think I ought to be able to judge now when I have a good one. Little Lord McElroy is strong, with a good plot and decidedly funny. We shall come back with it to the city, but where we shall present it, I cannot say. We can get in where we want to now."

These popular comedians could have played at the Park for an indefinite period, but they were obliged to keep the bookings as originally made for this season.

THE MARQUAM OPERA HOUSE.

The lease of the new Marquam Grand Opera House, in course of erection at Portland, Oregon, and which is to cost \$200,000, has been secured by Al Hayman. The house will be managed by both Mr. Hayman and Charles Frohman, who will do all the booking at their New York offices, and will be opened in January. As it has been designed and its construction is being directed by the same architect who built the beautiful California Theatre, something splendid in theatrical architecture may be expected.

The securing of this theatre by Mr. Hayman will be a welcome piece of news to theatrical companies who have been accustomed to making tours to the coast. It opens up an entirely new avenue of business leading through a hitherto almost unexplored theatrical territory for large enterprises. At present the line of travel on the Pacific Slope leads to and ends at Los Angeles, in Lower California.

Business in that part of the golden State has not been so good lately. Now the route will lie through Upper Oregon, where a profitable engagement is always assured.

THE SILENT PARTNER WINS.

J. B. Polk arrived in this city on Monday looking a little worn and tired.

"I'm just a little fatigued physically," Mr. Polk said to a *MIRROR* reporter, "for I've played constantly for fully fifty-seven weeks, touring California all Summer. The success of *The Silent Partner* has been very great, and business satisfactory. I am playing now in New Jersey, and came over here on the lookout for a New York opening."

"The play tells a beautiful story, has a strong, live interest, and the introduction of the Edison phonograph, which causes all the trouble and clears it up again, has proven a decided novelty."

PERSONAL.

ULMAR.—Geraldine Ulmar denies the report that she is to be married.

DILLON.—Louise Dillon, the popular sourette, submitted to a painful surgical operation a short time ago. It was successful, and she is now well advanced toward recovery, and is able to see her friends at Dr. Mundé's private hospital, No. 18 West Forty-fifth Street.

BLAINE.—Mrs. James G. Blaine, Jr., is still prostrated and under the care of physicians. Recovery seems a long way off, but she bears her affliction bravely.

CARLETON.—Although Helen Barry was generally conceded to be not suited to its leading role, the production of *Victor Durand*, by Henry Gu—Carleton, in Boston, recently, elicited almost universal approbation from the press of that city.

MUELLENBACH.—Mathilde MuelLENbach, the prima donna contralto, is preparing to return to the stage, having placed herself under the direction of a famous master in Paris. Miss MuelLENbach was formerly with the American Opera company, and at one time she was associated with Minnie Hank.

MARBLE.—Earl Marble, journalist and dramatist, has gone to Leadville to assume the position of leading editorial writer and dramatic critic of the *Herald-Democrat* in that city.

DALY.—The erst amiable and popular Augustin Daly seems to be getting himself disliked. The unexpected is always happening.

HAMILTON.—Alice King Hamilton of the Lyceum company, is an accomplished artist. Her work is notable for grace in drawing, and for charming color effects of the daintiest sort.

WILLARD.—The interesting announcement is made that E. S. Willard, the celebrated London actor, has been engaged by Manager Palmer to play his original role of the inventor in Mr. Jones' drama, *The Middleman*, next season through this country. This play will open the preliminary season at Palmer's in the Autumn. Mr. Willard is said to give a remarkably powerful performance of the character. He was Wilson Barrett's "heavy lead" at the Princess for several years.

RIE.—Pretty Fanny Rice has composed a sweet lullaby, called "Bye lo, Baby, Bye lo!" to which George W. Purdy has fitted the words. It is dedicated to Lillian Russell's child and the title page contains a vivacious portrait of the composer.

HOWARD.—Joseph Howard, Jr., who was quite ill last week, is recovered and his flow of paragraphs and spirits is as strong and sprightly as ever.

NATALI.—Madame Louise Natali, the popular prima donna, who made a marked success as leading soprano of the New American Opera company, and who is the wife of Louis Natali, the playwright, is now in Paris continuing her vocal studies under Madame Marchesi, her former teacher. It is said that upon her return to America, Madame Natali will put an opera company of her own on the road.

MANSFIELD.—Richard Mansfield was formerly a dry-goods clerk in Boston, a fact of which it is said he is not ashamed. On Saturday, in sending for tickets to the Dry-Goods Clerks' Association's annual ball, Mr. Mansfield expressed his desire to give, on his next visit to Boston, a benefit performance for that organization.

FISHER.—Alice Fisher will not take part in the series of matinees of *Little Lord Fauntleroy*, to be given in this city shortly, reports to that effect to the contrary.

KELLOGG.—Clara Louise Kellogg arrived from Europe on Monday by the *Werra*. She was accompanied by her husband, Carl Strakosch.

GRUBB.—Lillian Grubb is back in this city, looking as pretty as ever but much thinner, her long siege of illness having told on her. It is quite probable that she will sign a contract to play or sing at some New York Theatre before the week is over.

CONWAY.—H. B. Conway has signed with Daniel Frohman for two years longer. The report that he is to join Rose Coghlan as leading man is denied.

AT THE THEATRES.

MADISON SQUARE.—AUNT JACK.

S. Berkeley Brue..... E. M. Holland
Caleb Cornish..... Edward Bell
Mr. Justice..... Charles W. Butler
Colonel Tavenor..... Frederick Robinson
Lord St. John..... Louis Mason
Mr. Justice Mundle..... J. H. Stoddard
Swoiler..... H. Holliday
Associate Justice..... R. Pax
Usher..... Percy Winter
Joseph..... H. Millward
Joan Bryson..... Agnes Booth
Mildred..... Maude Harrison
Mrs. Ephraim N. Van Street..... Eusebia Tabor

The regular season at the Madison Square Theatre began last Wednesday evening under circumstances so auspicious and cheerful that they must have gladdened the hearts and raised the spirits of everybody concerned, from Mr. Palmer, the manager, to the august assemblage of respectable supernumeraries constituting the jury in the memorable action of Bryson vs. Tavenor.

The theatre was crowded with the cream of fashionable and critical first-nighters, and as the hilarious complexities of Aunt Jack, the new farce comedy, were delightfully unfolded by the skillful corps of actors in this metropolis, the house gave itself over to the sway of mirth, and laughed and laughed until laughter itself became pain.

The audience stamped the piece and the performance an unequivocal success, and the critical judgment for once coincided with the popular verdict, for Aunt Jack is remarkably ingenious in plot, decidedly clever in construction, unusually bright in dialogue, and distinctly funny throughout. This is the more notable when the facts are taken into consideration that the author, Mr. Ralph R. Lumley, is a very young man, and that this is his first essay in play-making.

Briefly described, the farce-comedy—for such it is in the true significance of that sadly misused and woefully misrepresented compound—runs thus: Caleb Cornish has secretly married Mildred Tavenor, daughter of a retired Colonel, now engaged in speculative pursuits, and he shares an office with a middle-aged barrister, S. Berkeley Brue. Caleb's aunt, Joan Bryson—known as Aunt Jack—a peculiar and eccentric spinster, comes to town with her fussy country solicitor, Jufins, to attend the trial of an action for breach of promise that she has brought against Colonel Tavenor, who has retained Brue to represent his interests. Brue, the bachelor, meeting Aunt Jack, the spinster, is smitten with her mature charms and the sentiment is reciprocated. They are neither aware of the position of the other in the breach of promise suit, and so finally they get entangled in an engagement of marriage.

Meanwhile Caleb has been retained by his relative to conduct her case, and what with the prospect of confronting his father-in-law in court and keeping the secret of his marriage he is reduced to a state bordering on distraction.

At last the various parties interested appear in Court 20, of the Royal Courts of Justice. Here surprises are in store. The Colonel learns that his counsel is the *fancé* of the plaintiff, while Brue is brought to the uncomfortable necessity of cross-examining the indignant idol of his effervescent heart. Mr. Justice Mundle, who occupies the bench, furnishes a capital illustration of the choleric, self-conceited type of fossil that is sometimes encountered among Victoria's magistracy. He admires the plaintiff until she trespasses upon his sovereign privilege of uttering witty remarks that are noted by the reporters, and he is always threatening to commit somebody, although nobody is ever committed. The jury is also a feature. Every variety of juror is seen in the box, and the captivation to which their judgement is exposed by the appeals of the fair sex is amusingly shown. Aunt Joan carries all before her, bullies her lawyer, pokes up the somnolent judge with the handle of her parasol, brings out the strong points of her case, and when she finally sings the comic song "Ask a Policeman," which was the alleged cause of her rejection by the Colonel, the whole court joins in the chorus and the plaintiff has won the day. When the verdict in her favor of one farthing is duly declared and satisfied by the plaintiff, the various affinities in the piece fall into one another's arms and the curtain descends on the most completely amusing work of its class that our public has had the privilege of seeing in many a year.

While some of the situations are extravagant and the complications far-fetched, it must not be supposed that the play is all farce. A strong current of human nature flows through it, and lifts it many times to the level of pure comedy. It is largely because of the truth underlying the delicious nonsense that we are certain Aunt Jack is destined to enjoy a long and prosperous life in this city.

Mrs. Booth as Aunt Jack and Mr. Holland as Brue easily carried away the comic honors, although the cast was in nearly every respect eminently satisfactory. Mrs. Booth's characterization was rich in quaint humor, her grasp of the part being vigorous and incisive. In the amatory passages with Brue, in her sharp inquisitiveness, in her loquacity and truculence on the witness-stand she was

equally amusing. Mr. Holland's acting as the solicitor was admirable. The dry and legal manner of the old practitioner was cleverly contrasted with the susceptibility of his heart to the charms of the formidable Aunt Jack, while the painful nature of the ragged-edge on which he sits in the trial scene was capitally conveyed to the spectators.

Mr. Bell made a gentlemanly and agreeable Caleb. He is a decided acquisition to Mr. Palmer's company, being an unusually promising juvenile man. Mr. Butler was somewhat nervous at first, but he recovered himself later and gave many an effective comic touch to the character of Jufins. Mr. Robinson was not in his element as the Colonel. His method is too formal and heavy for a touch-and-go farce-comedy. Mr. Mason was unsuccessful as the phlegmatic Lord Brompton, whose vanity and drawl were too palpably in the line of clumsy mimicry. Mr. Stoddard was too long in making his points as the Judge. Artist that he is, he nevertheless delayed the action in a scene which requires the briskest treatment by unduly lingering over his speeches and "business." Mr. Millward gave an excellent bit as the waiter, while Messrs. Winter and Holliday were efficient in minor parts.

Miss Harrison, looking younger and prettier than ever, as Mildred contributed one of those bright and pleasing comedy performances which her career is associated with, and Miss Tabor as Mrs. Van Street strikingly embodied the characteristics of the typical American girl of Western origin, and wore some elaborate gowns.

Aunt Jack was preceded by a dainty comedietta by Augustus Thomas, called *A Man of the World*. It is practically a monologue, the leading character, Captain Bradley, reading a young married couple, who are on the verge of conjugal disaster, a sensible and practical lesson and setting them on the right road.

The little piece is neatly written, and it forms a good *lever de rideau*. In it Mr. Barrymore, as the Captain, furnishes a careful portrait of a veteran man-of-the-world, whose heart is yet sympathetic, and whose head is full of wisdom. But he should replace his long and unbecoming dressing-gown by some garment suitable to a lady's apartment. Miss Craddock was sweet as the wife, Mr. Ramsey earnest as the husband, and Mr. Woodruff handsome as the boyish, would-be lover.

The management would do well to substitute a colored boy for the smartly-attired youth who answers the bell in this piece. White servants are not employed in the Arlington Hotel, at Washington, where the scene is laid.

Both Aunt Jack and *A Man of the World* employ appropriate settings.

FIFTH AVENUE.—BEN-MY-CHREE.

Dan Myre..... Wilson Barrett
Mona Myre..... Maude Harrison
Evan Myre..... Cooper Cliff
Theophilus Myre..... W. A. Elliott
Giles Myre..... Austin Melford
Davy Payle..... George Barrett
Mr. Harcourt..... Murray Carson
Kitty..... Lillie Belmont

The custom of getting a play in running order before risking a metropolitan production has undoubtedly many advantages. Professional critics are easily exasperated when a representation abounds in hitches and *contretemps* that turn the first public performance of a new piece into a blundering dress rehearsal. Consequently the critics who assembled at the Fifth Avenue Theatre on Monday evening to pass judgment on Wilson Barrett's histrionic work in *Ben-My-Chree* are greatly indebted to various trial repetitions of the drama on Boston audiences.

The play is an adaptation from "The Deemster," a novel by Hall Caine. The story deals with the peculiar customs and government of the Isle of Man, towards the middle of the last century. The dramatic episodes are evolved from two laws of the island. One of these laws makes the ecclesiastical authority superior to that of the civil powers. Hence, when Dan Myre, having stabbed his cousin, Evan, is condemned to death by the Deemster, his sentence is commuted by the Bishop, who happens to be his own father, to everlasting silence and perpetual banishment from his fellow beings. The other law provides that when a woman is accused of unchastity, she and the man with whom she is accused, may swear to her innocence at the altar. Thus, when Mona is openly slandered by a rejected suitor, Dan returns to take the required oath with her before the assembled congregation. The Bishop then sends the slanderer to prison, despite his high rank as Governor of the island. At the same time while commending his son's act of heroism, he is compelled to pronounce sentence of death upon him for having violated the injunction of eternal solitude. Mona dies in Dan's arms on hearing the dreadful fate of her lover, which is the only artistic solution that could be expected under the circumstances.

The principal defect of the plot is that Dan, having killed his cousin in self-defence, never seems to care to establish this fact, although the fight had been witnessed by Davy Payle,

a faithful friend. We are not particularly *au fait* with legal methods in the Isle of Man in 1745, but on the whole, the judicial procedure seems to have been decidedly theatrical and unconventional.

The piece has some strong dramatic situations, but they are scarcely brought about by artistic or natural sequence. There is a general tone of sombreness which is partially relieved by a few comedy scenes.

Wilson Barrett, of course, assumed the role of Dan Myre. It is well suited, in many respects, to his histrionic peculiarities. He has a powerful voice, which has made him popular in certain melodramatic parts. Unfortunately, he has a most disagreeable vocal mannerism of intoning his lines that makes his acting at critical moments seem strangely artificial. This was less noticeable in the character of Dan than in the dramatic passages of Claudian, but he has by no means rid himself of his "preachy" delivery. His love making in the garden scene of the first act was charmingly done, and his work in the strong situations of the play confirmed his reputation as a graceful, manly and impressive interpreter of melodramatic roles.

Miss Eastlake still clings to her "aesthetic" mode of wearing her hair, but proved quite sympathetic in the part of Mona. There was occasionally a lack of dramatic force, but her impersonation, as a whole, was one of artistic merit. George Barrett was effectively humorous as Davy Payle, and also proved himself capable of powerful work when his role required it. Austin Melford was very acceptable as the Bishop, but might have made a great deal more of what in some respects is the best character in the entire cast. Cooper Cliff was rather wooden as Evan, and reached the ideal of stiffness after his murderous encounter with Dan. W. A. Elliott as the Deemster and Murray Carson as the Governor were neither very good nor particularly bad. It is but fair to say that their parts were not very congenial. Lillie Belmont was amusing as Kitty, and the minor parts were fairly well done.

The scenery was picturesque and added greatly to the romantic effect of the plot. Wilson Barrett, Miss Eastlake, and George Barrett received an enthusiastic welcome, and were frequently applauded throughout the evening. At the end of the performance Wilson Barrett was called upon for a speech and responded with some neat and suitable remarks.

BROADWAY.—HAMLET.

Hamlet..... Edwin Booth
Ophelia..... Miss Modjeska
King Claudius..... Charles Hanford
Laertes..... Otis Skinner
Polonius..... Benjamin G. Rogers
Horatio..... James Taylor
Grave Digger..... Owen Fawcett
Queen Gertrude..... Gertrude Kellough

As the unhappy Hamlet, Prince of Denmark, and the still more unhappy Ophelia, Edwin Booth and Helena Modjeska began on Monday evening the closing half of their engagement at the Broadway Theatre.

That Mr. Booth did well in reserving this, his best creation, as his trump card and thus removing the impression of failing powers which his previous performances had made on the public mind, was clearly demonstrated by his unmistakable triumph on Monday night. The applause was genuine and unassumed, and solely elicited by the actor's grand rendering of the lines. Now and again, however, Mr. Booth, with the absentmindedness of the student, seemed to be reading them more for his own benefit than for that of the public; in several of his long soliloquies his diction was considerably more impressive than distinct. Yet "his well said, and 'tis a kind of good deed to say well."

Madame Modjeska's Ophelia should, we think, rank as high in the records of histrionic erudition as any creation of the part. She has not simply committed her part to memory; she has studied Shakespeare's story in the spirit that it was told and endeavored to create the part of the unhappy Danish lady as the poet himself conceived it. Loving and gentle in her happy moods, Modjeska in her madness becomes at once pathetic and terrible. Her acting in the scene with Polonius and Laertes, when she sits bemoaning her lost lover, now sobbing, now laughing, was particularly fine, and on its close a most enthusiastic recall on the part of the audience followed. Otis Skinner as Laertes and Benjamin G. Rogers as Polonius were also excellent.

The stage-settings and scenery were not all that could be desired; they frame poorly a beautiful picture. The effect both in the player and the graveyard scenes fell far short of what has already been achieved by the scenic artist here and abroad.

GRAND OPERA HOUSE.—FASCINATION.

There is no denying the fact that *Fascination*, the piece in which Cora Tanner met with so much success during the past four weeks at the Fourteenth Street Theatre, has made a very favorable impression in this city. This was proven on Monday evening last by the large audience present at the Grand Opera House.

Miss Tanner's performance in the dual role, of Lady Madge Shalston and Charles Mar-

lowe was a capital piece of acting, and she was honored with many calls. Harold Russell as Lord Isley gave a manly performance while Augustus Cook, Charles Coote and Lionel Bland all made hits in their respective parts. The rest of the company gave good support, and the scenery and stage-settings were very creditable. Next week, J. K. Emmet in Uncle Joe.

PALMER'S.—DAVID GARRICK.

David Garrick..... Charles Wyndham
Simon Ingot..... Leslie Corcoran
Squire Chivey..... George Giddens
Smith..... William Blakely
Brown..... Sidney Valentine
Jones..... S. Hewson
Mrs. Smith..... Miss Mollie Paget
Miss Araminta Brown..... Emily Miller
Ada Ingot..... Mary Moore

Mr. Wyndham's engagement—which is for six weeks—was begun at Palmer's on Monday night with a performance of Robertson's comedy, David Garrick. The theatre contained an assemblage of discriminating playgoers, who welcomed the favorite comedian with hearty cordiality and followed his interpretation of the title-role with unwavering interest. That they did not regard his work with the same satisfaction that they are wont to feel when witnessing his light-comedy representations is due to the fact that light comedy is Mr. Wyndham's *forte* while romantic acting, with an admixture of pathos, is not.

His David Garrick is such a characterization as might be expected from a good actor—it is correct, artistic, facile and picturesque. But of feeling it has little and of power none. The second act, with its difficult scene of assumed inebriation and repression of natural passion, was a trifle beyond his capabilities. He was incoherent, mechanical and studied when he should have been pliant, transitional and spontaneous. Perhaps the best point in the effort was the passage in the last act where Garrick counsels Ada to give him up and return to her impossible old father.

The audience applauded Mr. Wyndham generously whenever occasion offered, and showed that what he has done and what he is expected to do in the realm of mirth-making ensure their liberal indulgence in the present exploit.

Mr. Giddens made a hit by his admirable acting as Chivey. Mr. Corcoran, a capital "old man," was an admirable Simon Ingot. Mr. Blakely, the delightful low comedian of the Criterion—who is a favorite in New York—gave unction to the part of Smith, while Brown and Jones were also excellently played by Messrs. Valentine and Hewson.

Miss Moore created a pleasant, but not particularly deep impression as Ada. She seems to be a sweet woman of very limited dramatic resources. Misses Paget and Miller were efficient as the corpulent Mrs. Smith and the skinny Miss Brown.

The play was well mounted. It was preceded by a comedietta *The Household Fairy* in which Mr. Giddens did some careful work and an extremely pretty and well-bred and intelligent young actress, Edith Penrose, was seen to advantage.

THIRD AVENUE.—ALONE IN LONDON.

Alone In London drew a large house to the Third Avenue Theatre on Monday night. The merits of this melodrama are too well known to require for it any extended notice, and on this occasion it did not fail to win the interest of the audience from the start. It was presented by a good company, of which Lisle Leigh was the shining light, others deserving of notice being William David, Aida La Croix, and Maggie Harold. Next week, *Under the Lash*.

WINDSOR THEATRE.—THE FAIRIES' WELL.

A large audience attended the performance of *The Fairies' Well* at the Windsor Theatre on Monday night. Carroll Johnson in the leading part of Larry Dee was admirable. The role fits him thoroughly and his animated acting obtained for him an enthusiastic reception. John F. Ward played Andy Coogan artistically as did Charles Frew that of Dan Carmody. The actresses of the cast all acquitted themselves well, especially Jennie Elton as Eunice Beresford, pretty Daisy Temple as Mona Carmody, and Mattie Fox as Mary Ellen Brady.

PEOPLE'S.—THE PAYMASTER.

An enthusiastic audience that filled the People's greeted Duncan R. Harrison in *The Paymaster* on Monday night. This successful play was finely mounted and new scenery has been added to it since its last appearance in the metropolis. Next to the star the honors of the evening were carried off by the comedian, Neil O'Brien, who received a curtain call at the close of the second act, and H. Coulter Brincher who gave a very smooth delineation of Captain Hammersleigh.

Martha Rudell as Ethel Miley, the heroine, was fairly satisfactory. Annie Alliston, as Mrs. Harding, made a bawson, good-natured termagant, and was very favorably received by the audience. With the exception of a few minor details, such as Sergeant Fitzgerald appearing with a rifle and fixed bayonet, instead of wearing a sabre, and other trifling omissions, the piece is a real

istic and picturesque military drama. Thomas A. Wise, who doubled in the part of Sergeant Fitzgerald, appeared to have left his dialect at home. The propriety of the signal call of the "whippoorwill" may also be questioned, as that bird (*caprimulgus vociferus*) is unknown in Ireland, where the scene of action is laid. Next week Maude Granger in *Almost a Life*.

AT OTHER HOUSES.

The fiftieth performance of *The Drum Major* was celebrated at the Casino on Monday night by the presentation of souvenir drums. Georgie Dennin has taken the role of Claudine in consequence of Marie Halton's unexpected preference for foreign parts.

Shenandoah still proves a drawing attraction at Proctor's, and Our Flat has its share of patronage at the Lyceum.

Clara Morris has found a congenial role in her new play of *Helene*, in which she may be seen throughout the week at the Union Square Theatre. Next week, Neil Burgess will inaugurate the regular season at this house with *The County Fair*.

Bessie Bonehill, who has been a popular vocalist in London, made her first appearance in this country at Tony Pastor's on Monday night. She received an enthusiastic welcome, and various other features of the customary variety entertainment at this house were also loudly applauded.

The new military spectacle, *Our Army and Navy*, at Koster and Bial's appears to have met with public favor. The specialty programme includes Fr. Schwiagerling, the wire and change artist, who made his first appearance in this country on Monday evening.

The bill at Dockstaler's has not undergone any material alterations this week. The refined audience present, proved that a clean minstrel performance void of vulgarity is still able to hold its own in this city.

JUST DESERTS.

The London papers just to hand slate Loie Fuller and her piratical production of *Caprice* without mercy. As the play, remodeled by its owner, Miss Maddern, was successful in this country, it is evident that the fiasco in London was due to the inability of the actress and the probable restoration of the piece to its original form during the process of its appropriation.

We are pleased to see that Mr. Howard P. Taylor, the piratical author, comes in for a liberal share of the general "roast." Even to his impenetrably dull understanding it must now be plain that *Caprice* lived only because Miss Maddern shed the light of her genius upon it.

Here are two or three specimen notices of the London production:

Clement Scott in The Daily Telegraph.

There is a miserable form of milk-and-water in which the milk is so visionary, the sustaining force so illusory, and the water so uncomfortably pronounced that both schoolboys and schoolgirls have christened it "milk-and-water." We have all heard of the milk-and-water drama, and the same-and-same school; but, compared to Mr. Howard P. Taylor's American play *Caprice*, the often-decried series of Robertsonian idylls would be regarded as maddeningly trivial. *Caprice* and its companions are wild and intoxicating plays; they are exciting, exhilarating, furious novels of domestic life when contrasted with the tedious trade of twaddle and namby-pamby that last night introduced a new actress, but positively had not sufficient stamina enough to send a good-natured audience gratefully to sleep.

The Whitehall Review.

Caprice is one of those conventional plays which American actresses so consistently bring to our shores. And this is the worst of it. When a dramatic play is brought to this country, it is the name of Potts for no other reason than that jobs and verbal play may be made on the name, it is easy to conjecture to what depths of idiosyncrasy the play itself is likely to descend. There is absolutely nothing good in *Caprice*, but on the contrary everything that is bad, and this makes the surprise all the greater as to how any one with a knowledge of the requirements of the English stage could have imagined that such a piece could possibly meet with success—say, that it could be tolerated at all. The audience—or that part of it which did not all asleep or leave the theatre in disgust—on the first night of the presentation of the piece, received it with a forbearance that can only be described as marvellous; the only regret being that the American actress who figured in the play did not enlighten matters by singing a negro dirge, half secular and half sacred, and playing on the banjo, as has hitherto been the custom with the transatlantic actresses, who have figured in similar dull productions. Very little can be said about Miss Loie Fuller, and certainly nothing in her praise. A more unnatural and self-conscious actress it would be difficult to find. The best that can honestly be said for her is that though she had the ordinary intelligence of a low-spirited, given points, she had to do, yet that her dramatic training was so crude that she was incapable of carrying out her apparent intentions.

Whitehall Review Editorial.

After witnessing Miss Loie Fuller as representing a "star" American actress at the Globe Theatre, we are not surprised that the public in America prefer English players to those of native growth. The first night of the new actress was about as dull an event as could well be imagined. The play having proved a complete failure, there were the usual good-natured calls for the new actress, and it must be said that Miss Loie Fuller showed some sympathy, though an ill-judged one—with her colleagues by dragging them forcibly to the front. The actors came and bowed, but evidently felt their position acutely. They knew that they deserved nothing. We have received several communications from America with regard to the proper ownership of this play *Caprice*. It is boldly asserted that Miss Fuller has stolen the play that is, of course, the acting rights of it in this country. We do not profess to know the rights or the wrongs of the case, but, having seen the play, we may perhaps be allowed to express some wonder that any person could have been found to write it, much less to own it, and still less to act in it.

The Stage.

Whatever may be said against the typical variety piece, or pastoral comedy of American origin, its defects are often more conspicuous than its merits to a London audience. It has the advantage in not a few cases of enabling an actress to convey a favorable impression of her abilities independently of the medium of her surroundings generally. To do up and to frolic, to be alternately coy and saucy, and to attempt to vary her mimicry with pretty bursts of song and heroic resolutions, these are accomplishments which have a value apart from the particular character or dramatic scheme with

which they happen to be associated, and they may be said to form the general stock-in-trade of young American actresses following in the footsteps of the once famous Lotta.

FOR THE WORLD'S FAIR.

Harry Watkins is a patriotic member of the dramatic guild. He also takes great pride in the city where he has resided from time immemorial—the incomparable metropolis of these United States, the great city of New York; consequently he desires to have the theatrical profession contribute something towards swelling the fund now being subscribed for the purpose of having the World's Fair of 1892 held in New York. Mr. Watkins explains his laudable object in the following communication:

New York, Nov. 5, 1890.

To the Editor of the Dramatic Mirror:

SIR.—The dramatic profession should be represented in the celebration of every event of national importance, and what can be of more importance than the Centennial anniversary of a geographical discovery of a continent which enabled man to strike off the shackles of despotism and establish a nation founded upon the capacity of man for self-government.

When Columbus landed upon the shores of this Western hemisphere he planted a seed from which, in three centuries, germinated the infant American nation. At the end of another century the infant celebrated its maturity, and now proposes to invite the world shall witness the vigor of its manhood by a Fair which shall eclipse all of its predecessors, not only in a display of the country's vast resources, but by an exhibition of that wonderful inventive genius which owes its expansion to free thought, free speech, free schools and free institutions.

In the founding of this World's Fair the actor's calling must not be the only one without representation, for the American stage has been trodden by American tragedians and comedians equal to any in the history of the drama. And, *mirabile dictu!* perhaps before the next Centennial, by generous encouragement, some managerial Columbus may discover an American dramatist!

I would like to make one of a hundred actors to subscribe \$10 each. This would enable us to send a cheque for \$1,000 to the Financial Committee of the Fair. The subscribers need not be limited to one hundred. As all actors like to appear in good parts, let them join this company.

Respectfully,

HARRY WATKINS.

Since the above communication was written Mr. Watkins told a *DRAMATIC MIRROR* representative that a subscription list had been opened in the Actors' Fund rooms. He said that he had specified the sum of one thousand dollars, made up of ten dollar subscriptions, merely to have a financial starting point. After that contributions of smaller sums would be equally acceptable, and he hoped the amount subscribed would reach a formidable figure.

PROFESSIONAL DOINGS.

REHEARSALS of The Charity Ball are now being held at the Lyceum Theatre.

MARC KLAU left this city for Rochester on Monday in the interest of Fanny Davenport.

LESTER VICTOR has been engaged for the Clara Morris company in place of W. J. Ferguson.

JULIA PEAKE BLAINDELL, the harpist, has been engaged for Marie Hubert Frohman's company.

MRS. DE LOSS KING has been specially engaged by W. H. Powers for the Fairies' Well company.

FRED WARREN writes that he is still with the Kajanka company, despite all reports to the contrary.

SUSIE RUSSELL, who is singing ballads at Tony Pastor's Theatre this week, is a sister of Lillian Russell.

EMILY MAYNARD has been employed to play the part of the adventuress in the Little Lord Fauntleroy company.

BRANCH O'BRIEN is representing Gustave Frohman, and is located at No. 19 East Twenty-eighth Street.

JENNIE WILLIAMS has been engaged for the Alhambra Theatre, London. She will sail for England next week.

HARRY TANNEY has been engaged by Gustave Frohman to support Marie Hubert Frohman and Joseph Wheelock.

ANNA BELMONT has been specially engaged by Jefferson and Taylor for the role of Lucy Nettleford in *Hands Across the Sea*.

CRESTON CLARKE leaves for England to-day (Wednesday) by the *Alber*, but will return in January to play a Spring season here.

The appeal of Wilson Barrett against the payment of duty on his scenery, is to be presented to the Collector of Customs at once.

MARIE HUBERT FROHMAN will be seen in King Rene's Daughter and False Charming at Easton, Pa., Nov. 13 and at Orange, N. J., Nov. 15.

KAIE CLAXTON, through her manager, Spencer Gore, has arranged with Klaw and Erlanger to take charge of the Captain Swift company.

In addition to the other people engaged by Frank W. Goodwin for A Lucky Penny company, Pharo, the black art wizard, has been secured.

EDWIN ROSE has been released from the Marie Hubert-Frohman company in order to play at the Madison Square Theatre in Little Lord Fauntleroy.

B. W. SIMON has been engaged for the role of the bootblack in the matinee performances of Little Lord Fauntleroy, which begin at the Madison Square Theatre next Friday.

MARSHALL's painting of Alfred Ayres as Shylock is exhibited on Twenty-seventh Street and Broadway and not on Seventh Avenue, as was incorrectly stated last week.

AL HAYMAN will leave this city the latter part of the month for Portland, Oregon, to supervise the opening of his latest venture, the Marquam Grand Opera House in that city.

ROSE COHLEN played last week in Milwaukee, Peoria, Springfield, and Decatur, Illinois, being given the entire week. This week she plays in Memphis where she is a great favorite, and the advance sale indicates a large week's business.

ARTHUR C. PELL, the musical director of the Kate Castleton company, left that organization on Saturday. Mr. Pell has two excellent offers and will close with either one this week.

MARGARET FEALEY, who is at present with the Lizzie Evans company in Montgomery, Ala., terminates her engagement on Dec. 1, and purposes returning immediately to New York.

It is announced that R. W. MacLean and Marie Prescott are soon to produce a dramatization of H. Rider Haggard's book, *Cleopatra*, under the title of *Harmachis and Cleopatra*.

FANNY DAVENPORT is arranging for an unusually large production for the season of 1890-91, in consequence of which Klaw and Erlanger are booking time in only a few of the largest cities.

We insert the following *verbatim et literatim* as requested by the writer. "Nalter Osmond has been engaged to play the *Imbecile in Almost a Life*." While there's life, there's hope.

BELLE MUNI, soprano of the Kate Castleton company, sang all of Miss Castleton's music in Minneapolis recently, when the star had a severe cold. Miss Muni is said to possess a very promising voice.

On last Wednesday night a performance of *Richelieu*, by Thomas W. Keene and company, was given at Coates' Opera House, Kansas City, at which the Pan-American Congress was present.

The Alonzo Hatch Opera company opened their season on Saturday at De Kalb, Illinois, before a crowded house. Their route takes them through the medium sized towns in Wisconsin for two weeks.

J. W. PIGOTT arrived from England on Monday last. He has cultivated a large moustache, and it is hard for even his intimate friends to recognize him. In a week or two he will return to England.

WILLIAM HARRIS cabled from Paris last week that he had made a successful negotiation for two of the strongest specialty actors on the French vaudeville stage to appear in George Thatcher's Minstrel company next season.

ACCORDING to Manager Phil H. Irving, John A. Leahy is in no way connected with Walter Sandford's *Under the Lash* company. Mr. Irving wishes to warn all managers against advancing him money or contracting debts in his name.

The Jersey City Academy of Music will be conducted as heretofore by Frank E. Henderson, a son of the late William J. Henderson, who will act as manager for Mrs. Henderson, and all contracts made by the late manager will be duly carried out.

FRED D. ELLIS, business manager of Scott's Thrown Upon the World company, has recovered from the recent injury he sustained, his foot having been crushed by a large bill trunk. Mr. Ellis is going to keep his feet off the mantelpiece in future.

GEORGE THATCHER received quite an ovation at the Central Theatre of Philadelphia last week, where he appeared with the Boston Howard Athenaeum Specialty company. It is reported that the week's receipts were the largest ever played at that theatre.

J. C. IMLER, the manager of the Grand Opera House, at Atlantic City, N. J., pays a large certainty to Marie Hubert Frohman and Joseph Wheelock for two performances of *May Blossom*, King Rene's Daughter and False Charming next Monday and Tuesday.

SMILEY WALKER, manager of Annie Pixley, writes that his star did a great business in Providence, R. I., last week. Miss Pixley will play at the New Tremont, Boston, three weeks, commencing Nov. 18, and will open at the Fourteenth Street Theatre, this city, Dec. 9.

STEVE COREY, who is with A Soap Bubble company in Texas, is reaping a harvest of honors. On the 29th ult. he was presented at the Dallas Opera House with the Elk badge, bearing the inscription of Manager J. H. Dobbins, and the congratulations of the entire company.

The debut of Mr. and Mrs. Kendal in America has proved more than satisfactory from the financial standpoint. Over \$10,000 was taken at the doors of the Fifth Avenue during their four weeks' engagement, representing the full capacity of the house at each performance.

TED MARKS will sail for Europe shortly. He will remain in England all Winter on the lookout for novelties for his new organization, which will open its season about August 4, at the Union Square Theatre. The company will be entitled The International Vaudevilles and will be composed entirely of foreign artists.

On the 29th ult. Lizzie Le Baron, late of Nat. Goodwin's company, was married in this city to Robert F. Cotton, of Nathaniel Glover fame in *Our Flat*. Mr. Cotton is desirous of experiencing for himself the poetry there is in domestic life. Miss Le Baron has only recently been released by Goodwin. She joins Mr. Frohman's company on the 29th inst.

MANAGER FRANK B. MURTHA writes as follows to Messrs. Klaw and Erlanger regarding last week's engagement at the Windsor Theatre: "It gives me pleasure to state to you that your week just ending amounting to \$5,350, is the banner week of the present season. I heartily second the wish of my patrons that The Great Metropolis with its splendid cast and beautiful scenery may soon come again."

W. S. CLEVELAND, who manages the two Haverly-Cleveland Minstrel companies, is a hard worker and fully deserves the success he has encountered; this season throughout the country. In addition to excellent business qualifications he is noted for unusual enterprise. The money he expends for lithographic work alone is reported to have reached \$35,000, an amount that less daring managers would consider too formidable to risk in a theatrical venture.

Owing to the continued success of Ray, Maggie Mitchell will not produce *The Little Witch* this season. Mr. Dacey, the author, unwilling to have his play thus shelved, has withdrawn it, and hopes to produce it through some other medium. It is understood that he is at work on another play for Miss Mitchell on lines suggested by her.

The funeral of William Henderson took place last Thursday at Long Branch. The Rev. Elliott Tompkins read the burial-service of the Episcopal Church and delivered a simple but appreciative address relative to the sterling qualities of the late manager. The floral tributes were numerous and beautiful. Among those present were A. M. Palmer, Henry C. Jarrett, Mrs. Frank W. Sanger, Colonel T. Allston Brown, Harrison Grey Fiske, J. J. Spies, T. B. McDonogh, Lester S. Gurney, Mrs. Frank Chanfrau and the attachés of the Jersey City Academy.

LETTER LIST.

The following letters arrived this evening at this office. They will be delivered or forwarded on forward on request. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list.

| | | |
|---------------------|-----------------------|----------------------|
| Aiken, Frank E. | Ferguson, W. J. | Montague, Mrs. F. L. |
| Arthur, Joseph | Finch, Alice | Marbourg, Miss D. |
| Abelin, E. | Flash, D. | Marney, J. W. |
| Abell, Floride | Fitts, Billy | McCombs, London |
| Arthur, Thomas | Furling, Mr. | Norton, J. W. |
| Bartholomew, A. C. | Fletcher, Ed. | Nichols, Chas. |
| Blond, Edmet | Farrell, Jack | Nemish, Richard |
| Brown, Mrs. B. | Forman and Morton | O'Leary, John |
| Bucklin, P. F. | Floyd, Gen. | O'Neil, Wm. J. |
| Beaman, Genevieve | Fort, Lee I. | Osmond, Edwin |
| Benton, Harry | Forbes, Letta | Price, Kathryn |
| Bottman, Victoria | Fife, Charles J. | Porter, J. B. |
| Baker, Ella | Greer, Julian | Price, Edwin N. |
| Booth, Marion | Gardner, F. L. | Pacheco, Mrs. R. |
| Budler, Alice | Garrison, G. | (Pug) |
| Bucher, N. H. | Grath, I. W. | Palmer, Iva D. |
| Burnside, W. T. | Hardford, Ed. | Poley, Lucy H. |
| Bryton, Fred | Hawley, Jeffry | Prior, Mark |
| Brygham, Marie | Hawwell, Percy | Potter, Mabel |
| Brockett, Mrs. H. | Hei ey, M. E. | Physic, Joe |
| Boston Quartet Club | Hardy, J. A. | Randall, Peter |
| Mr. Berch, J. F. | Hooper, H. Brooks | Rose, Nina |
| Borton, Clarence | Hamilton, Nellie S. | Roy, Elmer E. |
| Bou-hier, Robert | Herbert, J. W. | Raymond, Flit |
| Bartlett, Marie | Hawthorne, Nettie | Renn and Tannehill |
| Bears, C. | Hampton Mary | Rever, Francis E. |
| Bowers, Frank | Hamilton, Alice K. | Pick, Harry |
| Bowling, R. F. | Holmes, Chas. N. | Russell, John H. |
| Chanfrau, Henry | Holmes, Geo. W. | Seymour, Wm. |
| Conway, Hart | Haines, Vance | Schaeffer, Marie |
| Carhart, James I. | Harkins, D. H. | Shan, Wm. |
| Cleveland, Camille | Harford, W. S. | Scamlin, W. J. |
| Coulter, Frazer | Billard, Harry | Smith, Mark |
| Cushman, Miss G. | Hawson, Thos. L. | Stanton, Thos. E. |
| Cammen, T. | Chesman, Chas. | Schleiss, Gus |
| Carroll, J. W. | Tones, Ida Orme | Solomon, J. A. |
| Chattaway, Jas. W. | Tones, Walter | Spagnum, D. J. |
| Carroll, F. A. | June, Geo. W. | Shelton, W. E. |
| Clark, Lillian C. | Jones, I. C. | Smith, S. W. |
| Coon, R. J. | Kahn, Julius | St. Quinten, Miss |
| Campbell, Isabel | Kelly, Dan A. | Smith, J. P. |
| Calden, W. | Keenly, Harry | Sutton, Belle |
| Clark, Harry M. | Karner, Jennie | Stanton, Walter E. |
| Colton, Rita | Lytelle, Florence | Thomas, A. G. |
| Conway, W. J. | Lee, Nellie | Tannehill, Jr. F. |
| Collins, John J. | Laine, Geo. W. | Tranby, Paul F. |
| Cline, C. B. | Leacock, Geo. | Thorst, Edwin |
| Coe, Sydney | Long, Nick | Tanner, Mrs. A. L. |
| De Vere, George | Leach, Lillian | Tremaine, Olive |
| Denton, George C. | Loring, Myrie | Vernon, Hie |
| Durant, C. W. | Mayer, Annie | Vance, Miss Emie |
| Dixon, Thomas | Murphy, C. G. | Vincent, Miss A. |
| Doud, Frank | Malcolm, Florine | Van Vechten, E. H. |
| Dunn, C. C. | Silber, Regina | Whitcar, W. A. |
| Deane, Margarette | McGraw, James D. | Wagh, Wallace |
| Dunn, Mrs. E. W. | McGraw, E. A. | Williams, Dan |
| Draughton, C. W. | McCallan, A. W. F. | Williams, Fred |
| Dalov, Eugene | Mathews, Evelyn | Walton, Andrew |
| Dunne, John W. | May, J. W. | Wells, F. L. |
| Dixon, Albert | McDonough, T. B. | West, J. Clarence |
| Denn, Miss W. | Monroe, J. F. | Waldier, H. |
| Darling, Jessie | Mariotti, Chas. | Ward, Fred |
| Earle, Marie | Manderville, W. C. | Warner, Edwin |
| Ellis, W. C. | Minerva, Mlle. | Washburn, H. E. |
| Ellis, Elmer E. | Mackley, Arthur | Williams, Mrs. C. J. |
| Ellis, John A. | Murphy, Mr. & Mrs. J. | Wright, Frank |
| | Medile Opera Co | Washburne, D. A. |
| | Maynard, Ed. | Zimmerman, E. E. |

MATTERS OF FACT.

H. R. Jacobs announces the scale of prices and the financial capacity of his houses in Albany, Rochester, Syracuse and Buffalo, N. Y., Cleveland, O., Clark Street Theatre and The Alhambra, Chicago, and Hoboken, Paterson and Newark, N. J. A majority of these houses will hold \$10,000 at the scale of prices as graduated to the different parts of the houses. The remainder of Mr. Jacobs' circuit will play the same as heretofore at popular prices. Mr. Jacobs is now booking for cheap, first-class attractions are requested to communicate or apply personally to H. R. Jacobs' Booking Office, No. 23 West Thirtieth Street, New York, Klaw and Erlanger's Exchange.

The Grand, the new opera house just built by a syndicate of the business men of Evansville, Ind., in that city, and the only first-class theatre there, has a choice open time. The Grand will not play more than three companies a week. Manager Bray would like to negotiate with managers for a run of from two to four weeks of opera at popular prices during May or June. Mr. Bray is now booking for the Grand for \$10,000. Evansville has a population of 60,000, and is said to be a good theatrical town.

Hughes and Rosa, 47 Broadway, New York, will build any person who wishes to invest in a home-stand a house, with all improvements, at New Dorp, on monthly instalments. Investors can have a \$1,000 home built to their order for \$15 monthly, or a \$2,000 house for \$30 monthly. Best residents of New York pay more than \$25 per month rental for their dwellings, and with no prospect of ever becoming their own landlords.

The Vestibuled Limited train on the Erie Railway leaves New York at 2:35 P. M. every day. This train, via the Chautauque Lake route, arrives in Cleveland next day at 10:05 A. M. and in Chicago at 8 P. M. The Vestibuled Pullman Sleeping Car, made specially for this service, is run on this train through to Cleveland. East bound, the sleeping car from Cleveland is attached to the Vestibuled Limited at Leavittsburg. Passengers in vestibuled Limited enjoy the advantages of the dining car. The cuisine is said to be equal to that of Delmonico's, and the finest brands of wines and cigars may be procured at all hours.

The Metropolitan Opera House, St. Paul, Minn., will be conducted in connection with the Grand Opera House, Minneapolis. Manager J. P. Conklin, Minneapolis, is now booking for both houses for \$10,000.

There is good open time after Nov. 30 at Southwick's Opera House, Alliance, O.

The original Chicago Arabian Nights' company, carrying fifty people and a car load of special scenery, owing to a change of route, has early open dates.

Ada Glasca is reported to have made a distinct success as Felicia in *The King's Fool* with Corried's Opera company.

Eleanor Tyndale is reported to have made a pronounced success as Constance Haverill in *Shenandoah*.

Mme. H. Roullier, of 125 East Seventeenth Street, New York, modiste, designs and makes artistic costumes specially for the feminine members of the profession.

BRIMLEY, Sept. 5, 1886.

KELLOGG, HITCHCOCK & CO.,

23 Park Place, New York.

I found your "Compound Menthol Powder" gave me immediate relief, both from a severe headache and a cold in my head. It also had the same effect on two friends of mine, to whom I recommended it. I cheerfully testify to its efficacy and value.

Frederick Parke

STAR THEATRE, NEW YORK, Oct. 25, 1890.

KELLOGG, HITCHCOCK & CO.,

23 Park Place, New York.

DEAR SIR:—I have used your "Compound Menthol Powder" with beneficial results.

MARY EASTLAKE.

AN INTERESTING TALK.

"Yes," replied Mr. Boucault, to a DRAMATIC MIRROR reporter's question, "I am engaged upon a play for Mr. Sol Smith Russell, and have every reason to hope that it will prove to him what my Rip proved to Jefferson, what Nat Gosling proved to George Belmore, and my Louis the Eleventh to Henry Irving. Being an actor myself I am better able to measure the capabilities of those I write for. Mr. Russell is a comedian of the order of Mr. Jefferson. Their strength lies in quiet comedy and delicate characterization—both are wanting in direct pathos."

"What do you call direct pathos? Is there such a thing as indirect pathos?"

"The meeting of Rip with his daughter in the last scene of the play, deals on the actor for direct pathos, and here Mr. Jefferson fails to reach and complete the effect I desired to produce. But in such bits as his casual reflections on the oblivion into which he has fallen amongst those amidst whom he had lived to joyously, and in the scene which terminates the first act where he is driven by his wife out into the storm, he speaks in the character of Rip. This is the indirect pathos, for it belongs to the character, and is not a direct effusion of the actor. It distinguishes the method of the tragedian whose pathos is always direct from the method of the comedian whose pathos is generally indirect. A forcible example of what I mean was exhibited in my performance of Kerry. Here the pathos was hidden behind the comic portrait. Charles Dickens used indirect pathos wherever he could."

"Is your play for Mr. Russell a sensation drama?"

"No it is a domestic subject, amid New York scenes. There is a scenic effect in it in which a child, entangled in machinery, is carried into danger from which it is rescued in a particular manner."

"When is it to be produced?"

"The New York production will, I believe, take place next May at Mr. Daly's theatre, but Mr. Russell desires to have it performed during the Spring somewhere in the West. The piece will depend mainly on the development of the leading character, which appears to me to have one advantage over Rip—there is the element of love superadded."

"Is Mr. Russell satisfied with it?"

"So far as he knows the subjects—yes. But when I had reached the middle of the last act in my work, an idea struck me which caused me to undo all I had done to admit another form. I remember a similar, but more remarkable incident of this kind occurred in the preparation of Arrah-na-Pogue. I had written the play—it was produced in Dublin in November, 1884—with such great success that I received offers from New York to purchase the American rights. One night while playing Shaun it suddenly occurred to me that I had failed in testing my subject in the best manner. John Brougham was in my company, and turning to him I told him my intention to rewrite the piece. As I was speaking, the curtain descended on one of the acts with thunders of applause. John and I went on to take the call, and as we stood together, he said, his voice being covered by the din, 'Damn it, old chap, what do you want better than that? Can't you leave well alone?'"

"No, I could not; and so after Dublin I withdrew the play, effaced two-thirds of it and rewrote it as it now stands. It was called for rehearsal at the Princess', London, in February, 1885. After reading the play to the assembled company in the greenroom, John came over to where I sat and, putting his arm round my neck, said: 'Now, I know one of the secrets of your success—you can sit in judgment on yourself. You are not satisfied until you feel sure you can do no better, and this is a better place than the other one.' And so I say to young authors: Remember, your best thoughts are at the back of your minds! Refuse all but the best."

"I used to stand in the prompt entrance night after night, to witness John's performance of The O'Grady. By the way, the line with which he leaves the scene in the second act, 'Oh, Father Adam, why didn't you die with all your ribs in your body?' is his; it is not mine."

He belonged to a race of comedians that is extinct—Barton, Blake, Brougham, William Farnum—natures overflowing with the sap of artistic life, rich, unctuous, irrepressible. Ah, me! Where have all the animal spirits that bubbled so freely out of these fountains of fun gone to? Have they dried up? Well, if not, I must, so, Good morning!"

"Oh, stay. Please tell Mr. Fiske I want to ventilate the question of the new crase which has recently attacked our art. It seems to me it began with Zola's book entitled 'Naturalism on Theatre.' Then it spread over the pond; then Dumas's plays took hold of the subject; then we read very excellent effusions in Harper's. As I suppose it is a free fight, cannot an Irishman be counted in? If so, there will be wigs on the green! By the way, Zola in his book gives me a pat on the back. But he need not have done it with a sand-bag!"

'PROFESSIONAL' MATINEE DODGES.

Complaint is often made that professional matinees, so-called, are managed in such a manner that only prominent members of the stage are admitted to them, whose presence is utilized and advertised as a catch-penny device to sell tickets to the curious public. In some cases the charge undoubtedly has a basis of truth, sundry managers not being above resort to that mercenary dodge.

A correspondent revives this old subject of criticism by sending us a letter of complaint respecting the professional matinee given by Messrs. Rice and Dixey at the Standard Theatre last Thursday afternoon. Enclosed in it is an extract from a morning newspaper, in which it is stated that several professionals "had to be refused seats, not from any in-disposition to give them, but because the theatre was unable to accommodate all who applied." Thus reads the letter:

NEW YORK, Nov. 1, 1889.

To the Editor of the Dramatic Mirror:—I underline an outrageous lie in the enclosed article. Many professionals were refused seats, many admittance, and many were sent to the gallery.

It is a misnomer to call such an entertainment a professional matinee. It was a performance where the prominent persons mentioned in the article served as an attraction to give Rice and Dixey an audience at regular prices.

We poor actors cannot afford to make enemies. Our hopes for justice are entrusted to such a paper as THE MIRROR. You can speak for many of us. If you will call this affair by its right name it will perhaps prevent similar impositions in the future. Respectfully yours, A HUMBLE WORKER.

Of course Mr. Rice has a perfect right to give a "professional" matinee and sell tickets for it, if he chooses. But he has no right to invite the profession at large to attend the performance unless he has room to accommodate them. To crowd them out in order that paying people may be admitted is unquestionably a piece of gross discourtesy, putting it mildly.

When a manager offers to entertain actors he is extending a pleasant and always appreciated form of hospitality. But when he uses a select circle of them to sit on view in his boxes and parquet to be gaped at, he is injecting such a strong infusion of self-interest into the affair that the claim of hospitality disappears and the "guests" become the mere catspaws of a greedy operator whose presence is incompatible with generally-accepted notions of self-respect. Actors that have a proper regard for themselves and the dignity of their profession will not lend themselves to these schemes, if their character is ascertained beforehand.

We do not ourselves know what arrangements prevailed at the Seven Ages professional matinee. If they were of the sort described by "A Humble Worker," the generosity and courtesy of Mr. Rice's invitation should be appreciated at their true valuation.

THE DOLL'S HOUSE IN BOSTON.

The Boston correspondent of THE DRAMATIC MIRROR writes of the Ibsen production in that city: "No piece yet put upon the Boston stage this season has called out half so much discussion and criticism as that attendant and consequent upon the production of Henrik Ibsen's A Doll's House, at the Globe, last Wednesday afternoon. There is no disagreement as to the wonderful strength of the piece or the intensity of its dramatic situations, but in conservative Boston it is hard to accept such revolutionary social opinions as are advanced by the author, without protest."

The play has sown seeds here, however, which bid fair to produce more than the Scriptural sixty-fold before next season. Managers have been slow to believe that any drama with a pronounced moral purpose could succeed. They have gone altogether upon the supposition that the stage is to entertain and not to instruct. The event proves, however, that there are people who go to the theatre who are not above thinking, and who can afford to learn as well as to laugh.

A Doll's House is not a pleasant play, and the "impression" it leaves is wholly different from that of the conventional society drama. It is a tragedy of domestic life—not a comedy—and its end is more painful than that of many a piece which leaves the stage covered with corpses."

SHENANDOAH'S AFFAIRS.

Bronson Howard and Charles Frohman will leave this city on Friday night for Chicago, where they go to look after the production of Shenandoah which J. H. McVicker is getting up for a five weeks' run at his theatre, beginning Nov. 18. Mr. Howard will give the same attention to this production as he did to the original opening here. During his stay in Chicago he will be Mr. McVicker's guest. Immediately after the opening, Messrs. Howard and Frohman will return to this city and Al Hayman will leave here direct for San Francisco to look after the special production of the play at the Baldwin Theatre in January.

In regard to the future of Shenandoah at this point, it is claimed by the managers that the advance sales run straight along up to Thanksgiving, and that the present week will see the largest receipts ever played to in that theatre, by over \$8,000, since it was built. The present contract with the management

of the Twenty-third Street Theatre permits of the play running up to New Year's.

A representative of the Shenandoah's owners, whose identity is withheld for various reasons, sails for England on Saturday. He will go at once to London and see what chance there is of securing a large theatre for a run in the Spring and Summer of 1890, beginning in April. In the event of satisfactory arrangements being made the principals of the various Shenandoah companies would be taken over, the remainder of the actors being engaged on the other side. All of the scenery would be taken, the horse used in the production and the working force of men. Mr. Howard would take entire charge of the production, and the entire scheme would be worked in London. Should the play succeed, at the commencement of next season all of the American actors would be brought back and their places filled by English players.

GOSSIP OF THE TOWN.

CON T. MURPHY rewriting Irish Hearts of Old.

New opera houses have just been opened in Kirkwood and Alexis, Ill.

LIZZIE DERIOUS DALY has been engaged for Hallen and Hart's Later On company.

MR. BARNES OF NEW YORK played to over \$8,000 at the New California Theatre last week.

JOSEPHINE SHEPHERD joined A. M. Palmer's Jim the Penman company in Harlem last week.

A. M. PALMER has purchased the American rights of Paul Merritt's melodrama, A Soulless Crime.

CHARLES W. SWAIN, the well-known comedian, has gone to California on a visit to his parents.

AUNT JACK seats are bought far ahead. On Monday night the Madison Square was packed.

JULIUS KUSEL has engaged Bert Chaney to go in advance of his He, She, Him and Her company.

THE Kendals have purchased from Bronson Howard the entire rights for Old Love Letters for England.

W. H. CRANE was dined at the Pendennis Club in Louisville by Senator J. C. S. Blackburn, of Kentucky.

PERCY WELDON has been engaged to go in advance of Fanny Davenport this season. Her tour opens in Rochester.

WILL DESHON, now of the Mamma company, announces that he will take the Deshon company on the road next season.

R. J. DUSTAN has been engaged by Daniel Frohman for the production of The Charity Ball at the Lyceum Theatre.

ROSINA VOKES began the third week of her engagement at the Baldwin Theatre, San Francisco, on Monday night.

MCANDREWS, he of "Watermelon Man" minstrel fame, is reported to be making a hit with The Blue and the Grey company.

ANNE WALTON has been engaged for The Wages of Sin company and will open with that company in Albany next Monday night.

MANAGERS DICKSON and TALBOTT, of the Park Theatre, Indianapolis, have been sued for \$10,000 by a man who was ejected from that theatre.

JOHN E. KELLER leaves the cast of Shenandoah on Saturday night, and opens the following Monday as leading man of The Bells of Haslemere.

A MONTHLY magazine devoted to the interests of amateur actors and their art is shortly to be started in Brooklyn. The experiment has been tried in other cities.

KENNEDY, WILLIAMS and MAGEE, the comedians that were formerly with the Gray and Stephens company, are reported to be meeting with success in Time will Tell, supported by their own company.

ANSON S. TEMPLE, who was for five years the treasurer of the Grand Opera House and the Standard Theatre, Chicago, has been engaged to act in a similar capacity at the Auditorium in that city.

JENNIE CALEF sends THE MIRROR a letter from Dennison, Texas, in which she denounces her late advance-agent, Clarence Rosenfels, in unmeasured terms. Miss Calef states that he swindled her.

BAIMIN, the French character vocalist, has been engaged for three years by William Harris. He will make his first appearance with the Howard Athenaeum company on the 18th inst. at the Fourteenth Street Theatre.

ANNE PINLEY is reported to be doing a splendid business on the road. She plays a three weeks' engagement in Boston beginning Nov. 18, and then comes to this city, opening at the Fourteenth Street Theatre Dec. 9.

The foundation walls of the New Opera House at St. John, N. B., are finished. Despite the opposition that has been encountered by the projectors of the enterprise from the start, the work of building is going bravely on.

It is stated that the management of Bluebeard Jr., receives a guarantee of \$4,500 from Manager Kelly of the National Theatre, Philadelphia, for the performances there this week. Next week the extravaganza will be seen at the Brooklyn Amphion.

DELLA SHIRLEY requests THE MIRROR to state that she has closed her starring tour on account of ill-health; also that she will remain in this city until March, when she "will be heard and seen in a new farce-comedy, written by a popular and well-known humorist."

THE National Coursing Association Meeting at Hutchinson, Kan., presented to each member of the Noble Outcast company, while playing their recently, with a left hind foot of a jack rabbit for good luck. Manager Raymond says that they have been playing to good business ever since.

KATE PURSELL, the equestrienne a cress is said to be playing to large business on the New England circuit in Ned Buntline's Queen of the Plains.

A NEW Opera House has just been opened in Sturgeon Bay, Wis. It is finely decorated and well supplied with new and first-class scenery.

It is reported that the Jay Hunt company gave such satisfaction at Worcester, Mass., that the management have contracted for a return date for the week of Nov. 25.

ED. BLOOM, the manager of the Paymaster company, has an abrasion on the forehead, the result of a slight injury received in a railroad accident at Knoxville, Tenn.

BRONSON HOWARD'S One of Our Girls is shortly to be produced in London by Alice Atherton, who has been presenting it in the English provinces with great success.

THE correspondents of THE DRAMATIC MIRROR in Illinois stamp their letters with a large seal in carmine ink bearing the legend: "1892. World's Exposition, Chicago."

EMINIE is in rehearsal at the Casino, but no date for its production has as yet been set. It is still problematical whether it will be produced before the new Gilbert and Sullivan opera.

KING COLE II. COMPANY which closed temporarily in Grand Rapids, Mich., recently, liquidated all the bills contracted by the organization in that city and left for Philadelphia on Wednesday last.

MR. AND MRS. KENDAL will appear at the Baldwin Theatre, San Francisco, early in March next, going direct from this city immediately at the close of their engagement at Palmer's Theatre.

THE wardrobe of the late Dan Maguinis, which is quite valuable and extensive, has been put on private sale in Boston by his widow, who is in needy circumstances. The wardrobe includes many presents from distinguished actors.

PAUL SCHINDLER, the musical director of the Boston Howard Athenaeum Specialty company, is a son of the distinguished Rabbi Solomon Schindler. He is only nineteen years of age, but for two years past has played first violin in the Boston Theatre company.

ROBERT MANTELL played one of the largest weeks of the season in Toronto last week. During the engagement he appeared in Monbars, Othello and The Marble Heart. Othello drew the largest house of the week. On the night on which it was presented, a large delegation of collegians took possession of the gallery, and entertained the audience between the acts with their songs and glees.

A STAGE HAND at the Opera House in Westfield, Mass., discovered a fire upon the stage of that house just before the raising of the curtain on the presentation of Lagardere recently. The man turned on the hose and put out the blaze almost before any person behind the curtain knew of it, while the house in front was fortunately in total ignorance of the incident. Nothing succeeds like coolness in emergencies.

THE New Central Opera House in East Sixty-seventh Street was dedicated by the New York Telegraph Operators last Thursday evening. Caste being presented by a company of clever amateurs under the direction of J. F. Crossen and M. J. Dixon. Special praise is due to Messrs. John Hatfield, Boyd Everett, Harry Du Souchet, Ella Griffith Greene, Harriette Lawson and Jessie Wallack for their clever work in the piece, while Lillian A. Thorpe, Arthur F. Hurd, Master McDermott, J. A. Rennie and Thomas A. Ballantyne also figured pleasantly in the entertainment.

WHILE the tank used in Lost in New York on the presentation of that play recently at Crawford's Opera House, Topeka, Kans., was being emptied about one o'clock in the morning, it burst, and flooded the stage and storerooms below. The tank was lined with very heavy oilcloth, which was adjustable to a stage of almost any size. The water, which was about two feet deep, was being removed by a siphon, and when about two-thirds of it was out the oilcloth broke. A clothing store and the billiard room of a wet-goods establishment suffered slight damage by the accident. The tank had been used for three years, and this is the first accident the company has met with.

THE Kendals closed their four weeks' engagement at the Fifth Avenue Theatre on Saturday night. During their engagement they played only two pieces, A Scrap of Paper and The Ironmaster, instead of the repertoire originally intended. At every performance the capacity of the house was tested. It was the largest engagement in the annals of the Fifth Avenue Theatre. Last week an extra matinee had to be given on Friday, at which the receipts were over \$1,400. Since their engagement here Mr. Frohman has extended their tour, which was to have ended in February, to May 10. They will return to Palmer's Theatre in February for two weeks, going thence to San Francisco for a month. The tour will end in St. Louis May 10, and they will sail for England the following week. They do not return next season.

On Wednesday, Thursday and Friday of last week a most interesting and highly artistic exposition of embroideries was held at Miss Brush's studio in the Sloane Building, corner of Thirty-second Street and Broadway. For the first time since the organization of her atelier Miss Brush had consented to give a special view of the elaborate and masterly pieces of work that from time to time have come from her hands, and the success of the exposition, as demonstrated both by the steady flow of lady visitors and experts through the tastefully-arranged rooms, has proved in every way satisfactory. Among other beautiful specimens of the embroiderer's delicate art were three or four very handsome portraits, one of which was of a rich light-blue plush and deftly embroidered in imitation of lace decorations. This latter was a special order for the bridal chamber of a young married couple. Several fire and draught screens were also much admired by connoisseurs.

UNCONSIDERED TRIFLES.

If I were an actor or actress I would not care so much for what the newspaper men said. I would leave them to the manager; but I would address myself assiduously to the hundred-tongued public.

The amount of talking in private life about the stage is tremendous. There the advertising is gratuitous and the criticism spontaneous, unprejudiced, and from no predetermined standpoint such as the professional critic is likely to assume.

If the audience had a hearing in perfection of finish we would have a Comédie-Française in every house. The public is not apt to look at things comparatively or in a large way, but there is no detail of dress, manner, action or phrasing that escapes somebody's comment.

Little piquant tongues of criticism leap from tea to reception, from dinner to ball, just as prairie fire spreads, until the whole horizon is aflame. I once knew nine women and two men to go to see Modjeska fling herself on the divan in Camille, and it was worth the price of admission.

The theatres are filled every night with people who go there as men take to drink, eat opium, as women read fiery novels. They go there to get away from themselves—to cast off for awhile the burden of identity, to live through somebody else's vicissitudes. This is because of our fast, exhaustive, nerve-eating life. For this reason, nothing is so prized as the illusions of the stage, and nothing so resented as that which destroys them.

It is the little things that play the mischief with the shining web. For me it's the soles of the boots. When a man has been running along a dusty road, or a woman promenading in the garden and I see the bottoms of their feet I know the whole thing is a sham. Let me here prefer a request that the stage send its boots and shoes to Mr. Chase or Mr. J. G. Brown to be artistically smeared.

When—I think it was in *The Marquise*—the French nobility spoke of Versailles as if it were spelled like Versailles, the whole chateau went up the spout.

When Miss Madder, in *In Spite of All*, playing the fine lady, where she bows her head in sorrow, twists her feet around the chair-legs, the grief of the audience at least is greatly consoled.

When Mrs. Agnes Booth wears that second resplendent opera cloak in the last act of *Captain Swift*, it almost turns the scene into an opening day. Opera cloaks are a very snare to the women of the stage. Mrs. Potter and her wraps made a procession in the second act of *Mlle. de Bressier* that only needed a brass band.

The women of the South were notoriously out of fashion during the war, but you wouldn't think so to see the girls in *Held by the Enemy*, while the women in *Shenandoah* are at the tip of the mode.

"Did the women of the South wear homespun during the war? How interesting that would have been in *Shenandoah*," said Mr. Kendal, "it would have been historically interesting and valuable for local color."

The stage abounds with these discrepancies between the situation and its accessories, and the audience notes them every one, and cheated of its illusions, goes home and growls. This is true chiefly in plays of the period. In Shakespeare and the classics we can be puzzled with safety.

Just how far stage effect and fidelity to life can be reconciled is a nice question. At present stage effect has the best of it, and if an actor can bring to bear enough charm, he or she can silence the people below.

Miss Rehan in *The Great Unknown* wears short sleeves at her lessons as no New York girl ever did, although she might have flirted with Tootles skating; but Miss Rehan carries off her bare arms with the charming assurance of Etna Jarroway.

Mrs. Thorndyce-Boucicault wears her lavender gown cut down in the back and goes out to walk uncovered, but also looks so deliciously pretty and is such a poem in color that one forgives her.

Mrs. Boucicault, by the way, knows how to wear her clothes. They go with her instead of setting up an independent existence. The gowns themselves, when you come to think of it, are very pretty, except the blue in the last act, which renews the war between the French corset and classic drapery, as do all the quasi-Greek costumes that the millinery people now put forth.

I was speaking with Mrs. Kendal on the subject of stage dress.

"One must accentuate nature a little for the requisite stage effect," she said, "but I would under-dress rather than over-dress a part, as I would under-paint rather than over-paint my face. Now in *My Uncle's Will* I wear a little jacket and shirt and plain skirt, just as a girl would wear at Scarborough. In London I have played it in the same gown I had been wearing all morning, adding only a little paint to my face.

"Of course, a woman must consult her own style. Simplicity is mine. My clothes are always very simple, but I am extremely par-

ticular about their cut, and I will spend any money, as I do in embroideries, to secure the proper harmony between the dress and its ornament that only one color shall strike the eye. But dress should proceed from the inside. I think on the character I am to create and then ask myself How would such a woman dress?

Now, I never wear a wig except, of course, with powder. A wig never grows as does one's own hair, and I think it makes the face look hard and artificial. The eyes and coloring contradict it. What do I do? I dress my hair differently for every part, although in London you will hear of my housemaid's knot. My hair was once very blonde, but it grows darker with time. What would be the advantage of a shining blonde wig, when the marks of time are elsewhere? No, let us have fidelity to nature first, then art may come in."

WYLDIE THYME.

DEAREST'S TRAVELS.

The young actress that is playing *Dearest* in the Australian Fauntleroy company is Ethel Winthrop. Before leaving this city for the Antipodes she promised to send us some account of the trip, and she now fulfils that agreement in the following chatty and entertaining manner:

MELBOURNE Sept. 27, 1889.

My Dear Mirror:

What would I not give for a glimpse of your dear pages to-day? But alas! it will be a month before I can have that pleasure. Then how every word and syllable will be devoured. In the meantime I will have to content myself with writing to you. I thought perhaps a short account of our trip would interest you and your readers, hence this effusion. We left San Francisco, Aug. 24, and landed at Sydney Sept. 10. The trip was very enjoyable, for with the exception of the last four days our passage was a very fine one. It was hard to believe we were on the great Pacific, so smoothly did we sail along. We were at sea a week before we sighted land, and how excited we were as the Sandwich Islands loomed up in the distance.

As we rounded Diamond Head an extinct volcano, which stood out in bold relief against the blue sky, the little town of Honolulu appeared before us, nestled cozily in a valley right among the mountains. How can I describe that little paradise of the Pacific, as it is justly called, it is far beyond my feeble pen so I will simply say a word or two in its praise.

Flowers, flowers everywhere swell the trees bursting forth into glorious, rich-hued blossoms. The fruits also were in great abundance, bananas, coconuts, alligator pears, mangoes, all growing in tropical profusion.

As we drove along the streets, the natives stopped our carriage and thrust in wreaths of flowers for us to buy. It is the national custom there to wear these wreaths around the neck, and a very effective one it is, too.

King Kalikau's palace is quite a handsome piece of architecture. We intended calling on his majesty but he was out of town, so the pleasure was denied us.

It seemed hard to realize we were on a little island surrounded on every side by the vast Pacific Ocean and ignorant of all that was going on in the great world, for you must know that there is no cable system and only two steamers arriving each month.

At last we had to tear ourselves from this beautiful little spot and again embark on the good ship *Mariposa*. Another week passed, then the Samoan Islands came into view. As we only stopped at Intelle half an hour, we did not get off the boat, but the natives came out to us to sell their different wares and how they amused us, all of them chattering at once, and so good tempered about everything.

These Samoan Islanders are a very handsome race, and I can assure you we had a good opportunity of judging, as their clothing was of the scantiest kind. They and the Maoris, natives of New Zealand, are supposed to be two of the finest colored races of the world.

Again we put out to sea and pass still another week on the briny deep before we reach Auckland, New Zealand. Auckland itself is a very stupid and uninteresting little town, but its surroundings are beautiful. The view from Mount Eden of the harbor is very fine.

On the whole, though, after spending a day in Auckland, we were glad to get off again, not sorry to see New Zealand vanishing in the distance as we started for Sydney. Four more days and we were steaming into the Sydney Harbor. As it was pouring rain, this much-boasted-of harbor did not appear at its best.

Well, our journey was at an end, and we were not sorry, though we had passed many pleasant hours on board the *Mariposa*, and parted with some of the passengers with much regret.

We had some very pleasant concerts on board in which the members of the Fauntleroy company took part. Harry Edwards recited quite often, as also did Louise Dickson and her little girl, Olive Berkely. By-the-by, what a very talented child little Olive is; she will play the little Lord to perfection. The passengers on board showed their appreciation by presenting her with a purse containing a handsome sum of money.

Edwin Thyme was also one of our companions on the voyage. He has come out to Australia to produce several American successes.

We open at the Princess Theatre in about two weeks and every one is confident that Little Lord Fauntleroy is going to make a great hit out here. It certainly ought to be a success as no expense is to be spared in the production.

By-the-by I had nearly forgotten to tell you that among the passengers from San Francisco was a mysterious man who occasionally appeared on deck but he would not speak to any one nor would he take his meals in the dining room. In fact his strange conduct excited every one's curiosity. Judge of our amazement when we arrived in Sydney to learn that he was one of the alleged murderers of Dr. Cronin. He very cleverly escaped the detectives as no doubt you have heard.

Well, dear Mirror, good bye. Think sometimes of the unfortunates who are ten thousand miles away from New York and its many delights and always believe me to be one of your most appreciative readers.

ETHEL NORTON.

NOT A BAD JOKE.

Colonel T. Allston Brown, manager of the Charles Arnold Hane the Boatman company is having a great laugh all to himself at the expense of certain brother managers. On Oct. 16 his company was to play in the town of Shenandoah, and on being questioned, in fun, as to whether he had secured the rights from Bronson Howard, Colonel Brown saw what a huge joke the opportunity offered him.

On arrival at his destination he telegraphed to Charles Frohman, New York; Nixon and Zimmerman, of the Chestnut Street, and E. P. Simpson, business manager of the Walnut, Philadelphia, as follows:

Charles Arnold's Hane the Boatman company play Shenandoah to-night. Answer immediately if they have the right from Bronson Howard.

E. FROHMAN.

The Quakers, however, were not to be

taken in. Nixon and Zimmerman saw the joke and wired back:

Having no interest in Hane the Boatman, do not care what towns they play. You are very amusing, but no flies on Philadelphia.

Mr. Simpson also wired:

Colonel Brown is perfectly responsible, and has both money and authority.

But Charles Frohman, the little Napoleon, who knows it all, fell into the snare like a gentleman and a scholar. Waxing wroth at this supposed heinous piracy, he hastened to telegraph:

No, they have no right to play Shenandoah. Wire full particulars (half rate) and send programme and posters. Many thanks.

From the telegraph office Frohman rushed to his own office and sent the following letter to Morris Simmonds, Colonel Brown's partner:

I am just in receipt of the following telegram. [Here follows copy of telegram.] I have telegraphed Ferguson most vigorously and asked him to answer fully by telegraph. We, of course, will follow the thing up at once. Thanks for your information. Do you know anything about the company? Perhaps the name of Charles Arnold (Hane the Boatman company) may interest you? If we can get the route of the town that they play to-morrow we will have a representative at that point.

Colonel Brown's star played Shenandoah only one night.

MAGAZINES TURN TO THE STAGE.

Two of our leading magazines contain this month dramatic articles of an instructive and entertaining nature. In the November *Harper's*, Laurence Hutton gives us the benefit of his scholarly research, and tells what he knows about the long list of Hamlets that have appeared on the American stage, from 1761 to 1861. The article is profusely illustrated with portraits of various actors who have essayed this most difficult and puzzling of all Shakespearean roles. The list comprises Master Joseph Burke, Edmund Kean, Junius Brutus Booth, James William Wallack, William Augustus Conway, William Charles Macready, Charles Kemble, Charles Kean, Edwin Forrest, Edwin L. Davenport, James Stark, Henry Johnstone, James E. Murdoch, Edwin Booth, Lawrence Barrett, Charles Fechter, John Vandenhoff, William Pelby, George Jones and Augustus A. Adams.

By a singular coincidence the first record of any performance of Hamlet in New York was at the theatre in Chapel Street, November 26, 1761. On the 26th of November, 1861, Edwin Booth made his first metropolitan success in Hamlet at the Winter Garden, on Broadway. Mr. Hutton says that the coincidence was not noticed at the time, and no doubt was purely accidental. Nevertheless, he considers it a happy fact that Mr. Booth should have been selected by chance to celebrate upon the New York stage the centenary of Hamlet in New York.

The editors and publishers of the *Century Magazine* are to be congratulated on their enterprise and good fortune in securing the right to issue the autobiography of Joseph Jefferson previous to its appearance in book form. Mr. Jefferson's literary style is like his acting—graceful, humorous, and unaffected.

In the initial chapters we learn that he was born in Philadelphia, February 20, 1829, and being the son of a manager and almost living in the theatre, he was pressed into the dramatic service whenever a small child was wanted. On one of these occasions he pulled off Rolla's wig, causing the noble Peruvian to stand bald-headed before an admiring audience. We will not take the edge off the reader's appetite by giving extracts from his various recollections of childhood in Washington and Baltimore. He also writes in a delightful vein of his boyhood days in Chicago, Springfield, Memphis and Mobile.

In 1842 his father, of whom Mr. Jefferson speaks in terms of filial affection and genuine admiration, died in Mobile. During the ensuing season Joseph and his sister, Cornelia, were engaged at the theatre to act such children's parts as their size and talent warranted, appearing in fancy dances and comic duets, and making themselves generally useful, for which services they received each six dollars a week. In Chapter VI, Mr. Jefferson gives some entertaining reminiscences of James Wallack, the elder Booth and Macready. In the final chapter of the present instalment he tells us of an amusing journey he made in these early days from Nashville to New Orleans, where he played for a season at the St. Charles Theatre, then under the management of Ludlow and Smith.

During the subsequent Summer he was selected to sing the first stanza of "The Star-Spangled Banner" for the Fourth of July celebration at St. Louis. He was seized with stage-fright and could get no further than "Oh, say can you see?" The audience was cruel enough to hiss. The German leader called out to him, "Go on, Yo!" But "Yo" couldn't go on, so "Yo" thought he had better go off, and accordingly beat a graceful retreat.

The next instalment will be awaited with impatience, and for many the December *Century* cannot arrive too soon.

AUNT JACK, at the Madison Square, is the biggest sort of a laughing success. Seats are selling far ahead and it is unlikely that a change will be given us until Spring.

AS YOU LIKE IT.

It is related that on the *premier* of the first piece Miss Braddon wrote a scene was introduced in which a child was kidnapped from its mother. At the last, when all were made happy, the novelist had omitted to introduce any dialogue referring to the restoration of the child. This oversight passed unnoticed until after the fall of the curtain, when one of the "gods" leaned over from the gallery and solemnly inquired, "What about that kid?" The piece was swamped in an inextinguishable burst of laughter.

* * *

In 1854 a number of players in Baltimore, connected principally with the St. Charles Theatre and the Baltimore Museum, were one Sunday night holding a *séance* in the parlor of Simon's Hotel. At the suggestion of E. A. Sothorn, who was the medium, the lights were all extinguished leaving the apartment in total darkness. The group of players were standing in a circle around the table at which the "medium" sat. Each held a hand of the one standing next. There was a long pause of awe-stricken silence. Presently the table began to rock noisily. Raps were heard, and the usual formula of questions and replies followed. Suddenly one of the ladies gave a heart-rending shriek. When the light was turned on, Emma Taylor, the younger sister of the renowned Mary Taylor, was discovered to be in a state of great nervous excitement. To her mother and other ladies who thronged around her she declared that she had felt the touch of an unearthly hand. Some years afterward Sothorn, in relating the incident, completely exploded the marvelous character of this spiritual manifestation by openly confessing that the preternatural hand Miss Taylor had communed with was the "medium's" naked foot.

* * *

THE managers of a minstrel company to be formed next season want a new and original name. They offer a prize of one hundred dollars for one word illustrative of the immensity of the organization. Confining ourselves to the first two dictionary pages of the letter "M," we would suggest:

MYRIAPOD, an animal having many jointed legs and a hard, external skeleton.

MACARONIC, a heap of things confusedly mixed together.

MACROCEPHALOUS, having a large head.

* * *

Here is an old story that appears to us worth reviving. When William Wycherly, the comic dramatist, was nearly eighty years old, he married a young woman of eighteen. Soon afterward, while on his death bed, and gazing with tender emotion on his weeping wife, he spoke as follows: "My dearest love, I have a solemn promise to exact from you before I quit this scene forever. Will you assure me my wishes shall be attended to by you, no matter how great soever the sacrifice you may be compelled to make?" With a convulsive effort and a desperate resolve, she gaped out a promise that his utmost commands should be piously obeyed. Whereupon Wycherly, with a ghastly smile, said in a low and solemn voice: "My beloved wife, the parting request I have to make is that when I am gone—(here the wife sobbed piteously)—when I am in my grave—(Mrs. Wycherly tore her hair)—when I am laid in the earth—(the disconsolate wife buried her face in her hands)—when I am no longer a heavy burden on you—(Oh! moaned the coming widow, 'what shall I do')—I command you, my dear wife—(Yes-y-yes, love! sobbed Mrs. W.)—on pain of incurring my malediction—(Yes, dear, groaned the shuddering woman)—never again to marry an old man!"

* * *

"HAVING a number of different attractions is rather annoying sometimes," said Daniel Frohman the other day. "When I got a request now for two seats, which I do occasionally, strange as it may seem, I never know what they're wanted for, and so sometimes I am forced by that circumstance to refrain sending any," and the genial manager, whose heart seemed bursting with woe, heaved a gentle sigh.

* * *

DURING the past Summer a lecturer went to the Isles of Shoals to give a lecture upon the characteristics of the Japanese. In the course of his remarks he dwelt upon the two facts that these self-contained people never use expletives, profanity being unknown in Japan, and that they are equally ignorant of the good old fashion of kissing.

It was noticed, as the audience was dispersing, that the masculine portion were the more impressed by the lack of profanity in Japan, while the feminine contingent wondered how the girls got along in that barbarous country without the knowledge of osculation.

One independent young woman may be regarded as having struck the keynote to the situation, when she summed up her sentiments in a phrase which was at once human, expressive and picturesque.

"As for me," she said, "give me a country where they kiss and come!"

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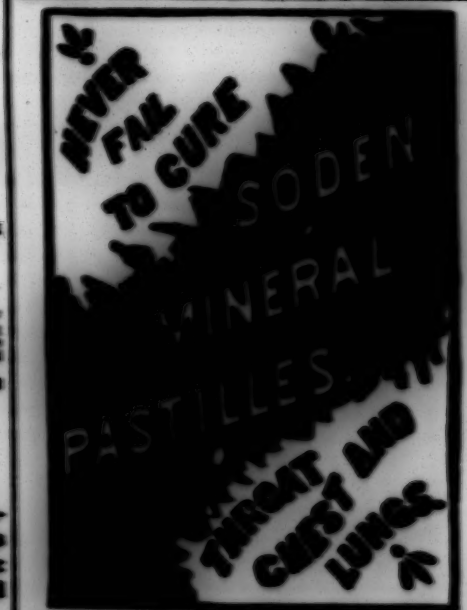
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OF THE

New York Dramatic Mirror

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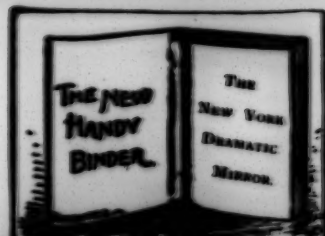
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PHILADELPHIA.

The main interest of the week centered in the tilt of the two great vaudeville organizations which entered the lists during week closing 1.

Hermann's transatlantic Vaudeville played simultaneously at the Chestnut Street and the Broad Street Theatres. The result was not altogether satisfactory, although fairly good business resulted. The better business was done at the Chestnut Street house. Trewey is a clever artist, but he was not seen at his best here, for the stage lights several times annoyed and disconcerted him. The clever songs and quiet and refined humor of Gus Williams were highly appreciated. He has never been seen to more advantage. The dancing of Kate Seymour was an attractive feature. For the week of 4 the attraction at the Broad is Richard Mansfield, and at the Chestnut Mr. and Mrs. Kendal.

The Howard Athenaeum Star Specialty co. played all the week at the Central Theatre to overflowing houses. Among the performers especially entitled to praise may be mentioned Florence, the boy vocalist, little Ida Heath, the dancer; Wilton and Mena, in bar exercises; Lottie Collins, in the show dance, and Abachi and Mazuz, the wonderful Arab tumbler and balancers. The make-up of this entertainment was perfect, there being absolute variety of attractions, and no two acts that bore the slightest resemblance to each other. Reilly and Woodcomb, week of 4.

At the Grand Opera House the Bostonians appeared in repertoire to good business. The same this week.

A Dark Secret, which has always been a favorite in this city, played to crowded houses at the Walnut Street Theatre. It remains here another week.

James W. Morrissey's Opera co. played to rather light business at the Park Theatre. Josephine week of 4.

The McCaull Opera co. continued at the Chestnut Street Opera House. Clever completed the fourth week of its run and still drew satisfactory houses. The co. presents The Beggar Student week of 4.

At the Arch Street Theatre Sol Smith Russell presented A Poor Relation and played to good business. When his play was seen here last season I found Mr. Russell's performance worthy of the highest praise, and I need only add that during this engagement he deepened the previous favorable impression. I know of few more enjoyable performances.

A Beg Baby week of 4.

Siberia seems to have lost none of its attractiveness with increasing age, for it played to crowded houses at the National Theatre. Bluebeard, Jr., week of 4.

The Hidden Hand played to fair business at Forepaugh's Theatre. Broke jail week of 4.

The Metropolitan Opera co. continued to be the attraction at the Continental Theatre. Business was light.

A Clean Sweep played to satisfactory business at the Standard Theatre. Ida Siddons' Burlesque co. week of 4.

The Boy Tramp played to fair business at the Lyceum Theatre. The Yacht Sisters week Nov. 4.

A Bunch of Keys played to good business at the Kensington Theatre. Kindergarten week of 4.

The good business continued unbroken at Carnarose's Opera House.

ITEMS: Richard Golden begins a two weeks' engagement at the Academy of Music in Old Jed Prouty under the local management of W. J. Gilmore of the Central Theatre. At the Wednesday matinee at the Broad Street Theatre, Richard Mansfield's co., minus the star, will produce Ibsen's play A Doll's House. Philadelphia Lodge of Elks gives its annual benefit entertainment at the Academy of Music 7.

CINCINNATI.

Old Jed Prouty was the attraction at Heuck's during the week closing 2. The play, although not of great dramatic power, is enriched by the quaintness of its characters and an attractive picture of quiet New England life. The theatre was crowded nightly and at the matinee the S. R. O. sign was displayed before the curtain rose. Mr. Richard Golden in the title role proved himself a comedian of sterling merit, and his impersonation was a perfect one. His performance was encored several times nightly. The support was excellent. Special mention is due little Nellie Smith whose wonderful dancing won her rounds of applause. Paul Kanwar 4. Shenandoah 11.

Little Lord Fauntleroy proved a fair drawing card at the Grand during the week closing 2. This was its first production here, and its novelty was seemingly its main attraction, as it contains little dramatic merit. The title role was played alternately by Ray Maskeil and Tommy Russell. The advanced prices which prevailed during its stay were not justified by the quality of the entertainment afforded. The co. in support was only fair. William Caine 4. Lawrence Barrett in Ganelon 11. Edward Harrigan 18.

May Newman at Havlin's during week closing 2 scored a decided hit in the leading role of Lights and Shadows. Her support at the hands of Frank Harrington, H. S. Duffield and Susie Barclay was efficient, and materially assisted in the success of the week. The piece was mounted in exceptionally good style, the water scene in Mother Meg's den, eliciting a nightly encore. A Pin Soldier week of 4. Lewis Morris in Faust 11.

The Wilbur Opera co. finished the third week of its stay at Harris' 2. The repertoire as announced for week of 4 will include the Bohemian Girl and La Mascotte.

At the People's the Fitzgerald and Lewis co. presented Chances during the week ending 2 with fair results financially. The specialty feature of the programme was considerably in advance of the dramatic in point of merit. Lester and Williams' London Specialty co. week of 4.

ITEMS: May Duffie, of this City, who adopted the stage about one year ago, is reported playing leading juveniles in support of Nat Goodwin, and her friends inform me she is achieving marked success. William Owens is doing the press work for Heuck's. During the Little Lord Fauntleroy and W. H. Crane engagements at the Grand, the prices were increased 15 per cent. Theodore Thomas' Orchestra concertized at Music Hall and attracted a very large audience, despite the unseasonable weather which prevailed during that evening. Susie Kerwin entertained her associates of the Wilbur Opera co. very handsomely 26, the occasion being the anniversary of the artist's birthday. Manager P. Harris, who was in the City 26, en route from Minneapolis to Louisville, announced his intention of erecting a theatre in Cincinnati next year.

CHICAGO.

The Boston Ideal Opera co. opened at the Columbia to a large house, which they have repeated at every performance since. The operas presented were Martha, Trovatore, Lucia di Lammermoor, Faust and Rigoletto. Mme. L'Allemant, Mlle. Romelli, Charles Bassett and Edward Scovel all made successes. This week a change of repertoire will be made.

At Hooley's the ever-popular Parlor Match drew tremendous audiences during the week closing 2. Evans and Hoey have renewed their previous hits. The play has been improved with new specialties and business. Minnie French is clever, and the entire cast is now much stronger. Pearl of Pekin 4.

Julia Marlowe appeared in As You Like It and Ingomar at the Opera House before critical audiences, and the general opinion is that the young actress has greatly improved. Eben Plympton furnished excellent support. This week a change of plays will occur.

The Brigands has continued to crowd McKicker's. While not of remarkably high standard, the sprightly acting of Fannie Rice, Fred Solomon, Richard Carroll and others make it a great go. Lillian Russell is in splendid voice, and captivates the front row, as usual. Same, week of 4.

The Goliath has kept up the business with which it started out at the Grand Opera House, and there seems to be no probability of a decrease in attendance during the run. Same week of 4.

Said Pasha has filled H. R. Jacobs' Clark Street Theatre, and it has met with the same favorable reception it received on a former visit. The house is sure to become a popular one.

My Aunt Bridget, a rollicking farce, has been a paying attraction at the Haymarket. Merry Lena Merrill is the bright particular luminary. Lights and Shadows, week of 4.

At Jacobs' Academy, J. H. Wallick presented his Tenth Play Sam Houston, and drew largely on the lovers of the emotional drama. Maseppa 11.

A Royal Pass at Havlin's Theatre proved a really meritorious production, and business has been excellent. George C. Stanley made a hit in the leading role. The Fat Men's Club 14.

Lost in Africa did a prosperous week's business at the People's. A Legal Document 4.

The Spider and Fly, a spectacular piece of merit, drew well at the Windsor. Ed. Harrigan in Old Lavender 4.

The Criterion has been filled all the week, where A Legal Document was played. The Fugitive 14.

ITEMS: The Stoddard lectures at Central Music Hall are attracting large and fashionable audiences. Harry Hamlin is in New York. James Ryan, the well-known and popular press agent and advance man, is in town and open for offers. Edward McArdu, who has been ahead of some of the best attractions on the road, is in the city. M. C. Ahern, a well-known newspaper man of this city, has written a play on the Cronin murder. This makes four of them up to date. Next.

SAN FRANCISCO.

OCT. 29.

The theatres suffered somewhat from rain last week, the only two attractions making any money being Rosina Vokes at the Baldwin and Bootles' Baby at the Bush.

This week, beginning last night, presented a situation I never saw before. New bills at six houses and every one of them packed. Mr. Barnes at the California, Frank Davies at the Bush, Corsican Brothers (reopening) at the Grand, Nellie McHenry at the Alcazar, Rosina Vokes and Felix Morris at the Baldwin and Lucia at the Tivoli Opera House.

Archie Gaudier is a Californian, and Friscoan pride was apparent last night in many ways than one. Manager Mann was prolific in expense and attention to the staging of Mr. Barnes, and every bit of good work by the players was appreciated and enthusiastically applauded by the audience. The daily press has unanimously commented on the play and the players. Antiope follows 11.

Frank Daniels in Little Puck created a furore at the Bush Street Theatre. Louise Embree is a new face and voice and the best singer in the co. The season is for a fortnight of Little Puck, with the possibility of another week devoted to a new play by Frank Gassaway. Minnie Naddern will follow in Featherbrain.

The Grand Opera House was well filled last night in greeting to the new manager, Jay Rial; the new proprietor, John Maguire, and their new co., headed by Daniel Bandman in The Corsican Brothers. Mr. Morris was particularly liked as the new leading man. He is a handsome man and clever artist. Sophie Eyre follows in The Witch, and will be succeeded by Milton Nobles Nov. 18 for two weeks, after which, probably for the holidays, The Great Metropolis will be put on.

Rosina Vokes began her second week at the Baldwin in the title bill. The Old Musician, The Circus Rider and A Fantomine. Rehearsal.

Thorpe, Felix Morris and Eleanor Lane gave the star strong support. Miss Vokes' engagement continues two more weeks. Stuart Robson in The Henrietta 18.

Norma and Lucia are the present alternating grand operas at the Tivoli. Belle Thorne reappeared in the former and Henry Norman in the latter. Added to a spectacular is announced for the holiday season.

Chiarini's Circus, with Charles Derner as general agent, opens for the Winter at Central Park 4.

CHATS: The Kreling Brothers are negotiating with Miss Bursell for the contralto parts of the Tivoli operas. Sheridan Block and his charming wife, Miss Field, of the Mr. Barnes co., are receiving much attention from their San Francisco friends and the press. W. L. Gleason is organizing a co. to tour the interior with Reuben Glue, a play by Peck's Bad Boy Atkinson. A lady who sat behind me last night at the Baldwin made these remarks: "Dear me, how can Miss Vokes dance so well and lace so much? Her singing voice isn't good enough for a chicken-dispute, but she knows Delarte, and she's graceful, and she's clever, and, after all, one isn't to blame for singing off if one can be all these things."

Frank Daniels may bring out a new play by Frank Gassaway, author of the San Francisco adaptation of Bootles' Baby. The new piece is entitled Holding the Fort. Mr. Rial has appointed George Field treasurer of the Grand. W. F. Rochester has joined forces with Patti Rosa. Arrangements are perfecting at the Pavilion where 600 people may be seated for the Gilmore Music Festival. To-morrow evening Mr. Robert F. Season receives a benefit at the hands of local musicians, led by H. T. Stewart. The beneficiary is a baritone of very high attainments. W. T. Carlton offered Mr. Season the baritone parts in his opera co. last season. Stephen Gulliver is the oldest stage carpenter here, and will be remembered by many visiting managers. As a deserving tribute to his career, the Alcazar management and the press are giving him a benefit to-night, with Humming Bird as the bill. The Fourth Ladies' Social Golden Gate Lodge No. 6 B. P. O. E. Sunday afternoon, completely filled the Bush Street Theatre. Nellie McHenry made the best presiding officer the lodge ever knew. She fined Manager George Wallenrod for not laughing at a joke, also Manager John Maguire for laughing too heartily. George H. Wood, Mark Thall and L. A. Morganstein were the committee of arrangements. Little Laura Clew, the Baby of the Grimmer-Davies Bootles' co. is a Friscoan child and is as clever as any Fauntleroy youngster ever seen here. Arthur Moulton is not so finely a Billy as Martinette was in Little Puck, but is attractive. After Nellie McHenry's departure from the Alcazar there will be no singing or kicking sourette here. The London Olympic Specialty co. is very popular at the Olympia. The German magician, comes to the Alcazar next Spring. It is announced that Manager Al Hayman has arranged with Mr. and Mrs. Kendal for a short season at the Baldwin after the Eastern contracts are filled.

John Jack is stage manager under the New Grand Opera regime. Manager J. J. Gottlieb became sick Sunday. James Love is business manager of the Grand. Frank L. Hovgs fills a similar position at the Bijou Theatre.

HARLEM.

E. H. Sothern played to the banner week up to date at the Harlem Opera House, and gave a performance thoroughly satisfactory to the habitués of the house. While the star was, as usual, perfection the supporting co. did their work competently. Mr. Buckstone in the late Mr. Bishop's role left nothing to be desired. Emma Juch week of 4.

At the Theatre Comique, Jim the Penman wrote his way into good favor. Mr. Penman has given the masterpiece of dramatic construction more than an adequate cast, and the usual result—good business. Henry Lee in The Suspect 4.

Mr. Donnelly's heart was gladdened by a succession of good houses for the Rentz-Santley comb. at the Olympic.

BALTIMORE.

Creston Clarke appeared at the Holliday Street Theatre during the week closing 2 in his new romantic drama, Eric Rakaw. The play is full of strong situations and is deeply interesting. In brief, the plot is: A young Russian noble, who has studied art with success at Paris, is thrown into the society of a lady of rank and falls madly in love with her. Ignorant of his history and thinking him her equal in all but wealth, she returns his love. In resenting an insult to her he offends a young Russian noble, who afterwards finds out that he is the master of the artist, and who decays him to Russia to take full measure of revenge on him. Accidentally the young man who has accompanied an uncle in diplomatic circles to St. Petersburg, comes to some estate, and the rest of the play is devoted to the struggles and trials of the artist and his final triumph in discovering that he is, by birth, the rightful heir to the estates and free to marry his love. It is an adaptation from the French by Mr. Clark himself and will, after some revision and cutting down, make a most valuable addition to his repertoire. In its present form it is too verbose and too many long speeches. It was improved during the week and was a more enjoyable performance on Saturday than on the opening night. Of the star's work in the title role nothing but praise can be said, and the part demands a wide scope of dramatic power. From the delicate comedy of the first act to the exacting situations in the last, he rose to the occasion. He is an ardent lover but is at his best in the scenes that require bitter scorn and denance. The supporting co. calls for no mention. Siberia week of 4.

Conrad's Comic Opera co. filled Harris's Academy of Music last week with delighted audiences, and

gave charming performances of Mueller's charming opera, The King's Fool. Maggie Mitchell in a repertoire of favorite comedies.

Neil Burgess, in The Country Fair, struck the public fancy at Ford's Opera House week closing 2, and the packed auditorium applauded the novel and unique comedy to the echo nightly.

Good crowds attended Forepaugh's Temple Theatre last week during the engagement of Agnes Wallace Villis in The World Against Her. Dan Mason in A Clean Sweep opened with a matinee 4.

May Howard's Burlesque co. closed a week of good business at the Monumental Theatre 2.

'At the Front Street Theatre The Ruling Passion proved a drawing card. Pauline Parker in The Scout's Daughter week of 4.

CLEVELAND.

Sydney Rosenfeld's brilliant comedy, A Possible Case, was given the first three nights of week closing 2 to good business and was admirably acted by Mr. Hill's co. The last three nights Hansons' new Fantasma drew excellent houses. The new scenery, mechanical effects, costumes, and the cleverly conceived plot, all combined to make the production a most successful one. Victoria Voss in half and Minnie Milne and George Edgar balance of week of 4. The Oolah 11.

Fanny Louise Buckingham crowded H. R. Jacobs' Cleveland Theatre nightly. The white horse, "James Melville," receives quite as much applause as the star. Harbor Lights 4; The White Slave 11.

Dan Kelly, a fair character actor, did not tax the seating capacity of the Star during the week closing 2. He appeared in a melodrama of the stereotyped kind entitled After Seven Years. Of his support Henrietta Berleur is the best. Austin's Australians week of 4.

The Lyceum Theatre did the largest business of any theatre in town last week. The attraction was A Midnight Bell. George Richards especially scored. Kajanka week of 4. Minstrels 11.

May Davenport's Female Minstrels gave a very indifferent variety performance at the New Academy of Music during the week closing 2. Captain Decker was deceived in this comb. Haynes and Sells' Boston Ideal Specialty co. week of 4. Gillette's World of Wheels and Schofield's Flashes comb. 11.

ITEMS: John Panat, well-known in theatrical circles, is in town. The local lodge, B. P. O. E., tendered a banquet to Dan Kelly while he was here. W. R. Hatch of this city leaves the Last Days of Pompeii co. to join I. J. Dowling. A local critic objects to the "incongruity" of introducing variety acts in Maseppa, but the audiences seem to like it all the same. Anna Franchos, the German sourette of this city, has joined Arthur Rehan's co., and will in time make her debut in Daly's New York. Ed. Davies, late of the Little Lord Fauntleroy original cast, is visiting his home here. A project is afoot to build a theatre on the West Side. H. R. Jacobs will probably be the lessee and manager.

KANSAS CITY.

Ganelon at the Warder Grand proved to be the dramatic event of the season. Large and appreciative audiences witnessed every performance, and Mr. Barrett secured a decided triumph with his superb production. It was well received. The action is good, and the spectator is impressed with a steady concentration of dramatic movement rather than with any climaxes. The author aimed high in this play, and Mr. Barrett has staged the production as only a man of his ambition could do. In completeness of detail, and historical accuracy of the staging and of the costumes, it has never been equalled, and perhaps never equalled, in this city. Mr. Barrett is the finest actor in the city. The character, and Miss Gale as Bianca, is excellent. The supporting co. is a strong one. Lost in New York, Oct. 24-27 did a very good business. Mamma 4; Florence Bindley 11.

At Coates' Thos. W. Keene, week of 28, opened with his new play, Louis XI, and was well received. His portrayal of the old monarch, ambitious, arrogant, and revengeful, won him much favor. Mr. Keene's co. is good. The Burglar, week of 4.

The Still Alarm attracted fair houses at the Gillis last week, and pleased immensely. This week Duff's Opera co. 4 Brass Monkey 4.

Keep It Dark kept the audience at the Ninth Street in an uproar of laughter, week closing 2. Business good, though not heavy. Dan Sully week of 4; Si Beama 11.

Old Humespun had a fair run of business week of 28 at the Midland. This week, One of the Finest: Wilson's Minstrels 4.

ITEMS: Through the courtesy of Manager Hudson, the Pan-Americans attended the Coates 30 to witness Mr. Keene in Richelieu. This was the first invitation the party had had to attend a theatre in a body since they have been traveling throughout the country. Mr. Barrett and Mr. Keene, with their co., were invited by Mr. Lacy to attend the performance of The Still Alarm at the Wednesday matinee at the Gillis. They accepted, and occupied boxes. The Old Humespun co. closed its season here. The exact cause could not be learned. The co. returned to Toledo. Claude Hagen, Mr. Barrett's master mechanic, was formerly with the Warder Grand for nearly two years, as superintendent of construction and stage carpenter. Manager David Keller reports it is the intention to run the Midland the coming year, not closing for the summer season. Kate Hawthorne played the part of Virginia Harned in The Still Alarm here, owing, it is said, to some misunderstanding between Mr. Lacy and Miss Harned.

BOSTON.

Wilson Barrett received an ovation on his final appearance at the Boston Theatre on Saturday night, the play selected being Ben-My-Chree. The house was the largest of the season. Mr. Barrett was called out at the close of every act, and the applause was continuous. At the fall of the curtain on the closing scene he was called in front with Miss Eastlake, and the two were presented with more bouquets and baskets of flowers than they could carry from the stage. In a brief speech Mr. Barrett announced his intention of coming back for a short season in March. The Howard Athenaeum co. week of 4.

At the Grand Opera House the bill for this week is Shadows of a Great City, produced under the supervision of Charles and Thomas Jefferson.

March Wainwright is at the Park. Charles Wyndham played on Saturday evening to the largest house yet seen in the new Tremont, and fully as enthusiastic as that which greeted Mr. Barrett at the Boston on the same night. He is followed by Alexander Salvini, who opened in Othello, with Mrs. D. P. Bowers as Emeline.

Forepaugh's collection of trained animals are at the Globe week of 4.

K. K. Emmet is at the Hollis Street week of 4 with Uncle Joe; or, Fritz in a Madhouse.

Wife for Wife is at the Howard week of 4 with John A. Stevens in the leading character.

NEW ORLEANS.

The Academy of Music was closed last week and the other houses did a good week's business.

At the Grand Opera House the Davidson-Austin co. opened Oct. 27 in Guilty Without Crime to a large audience. Both co. and play failed to please and the adverse criticism in the newspapers caused business to fall off for the rest of the week. Mr. Greenwall did not lose any money as the Sunday night audience at the Grand generally net enough money for him to pay the house's weekly expenses. Mr. Davidson, who is a native of New Orleans, is an actor of merit, but the play in which he is appearing is not a fit one and should be shelved. Miss Austin is not an emotional actress and only does fairly well as Stella. Held by the Enemy 2.

Agnes Herndon closed a big week at the St. Charles Theatre 2. The Old Drury was packed on opening night with a typical Sunday night audience. La Belle Marie and The Commercial Tourists Fride were the plays in which Miss Herndon was seen. Both were well received. The co. is well balanced. Elmer Grandin is doing good work in leading roles. Happy Cal Wagner's Minstrels 2.

That mass of rubbish and nonsense that is called a play under the name of A Cold Day pleased large audiences at the Avenue Theatre. Mr. Fisher has got together a clever co. of comedians, and the performance given is very enjoyable. T. B. Butler and John Sheel fill the parts of Jake and Abel as well as any who have been seen in the roles. Charlotte is a marvelous dancer and must be credited with being the first sourette to do the Letty Lind skirt dancing in New Orleans. Murray and Murphy 11.

Louis James will be seen at the Academy of Music this week in a repertoire of legitimate plays. The

advance sale is very large and a big week's business is looked for.

LOUISVILLE.

No more popular professional than W. H. Crane visits Louisville, and the engagement he is now filling at Macaulay's is a very successful one. His first appearance here after his separation from his former partner and the new plays presented, gave an unusual interest to the occasion. Of On Probation, it may be said to serve its purpose in giving the comedian abundant opportunity for the display of his peculiar ability. The Senator is the better work, however, being a remarkably well worked out dramatic arrangement of a political life with just enough of exaggeration to emphasize the idea. Mr. Crane has a part that fits him like a glove, and will likely become another Hon. Bardwell Stone. Co. unusually good, particularly Mrs. George Drew Barrymore who, as the Widow in The Senator, made a hit second only to the star. The bill for Saturday night is Papa Perrichon and The Balloon. N. C. Goodwin 4.

The Masonic was closed until 31, when McCarthy's Mishaps made things lively at that popular house. Barney Ferguson and John P. Man do some very energetic and comical knockabout business. W. J. Scanlan follows.

The Inside Track and Across the Continent with Oliver Doud Byron and his wife proved drawing attractions at Harris'. After Dark next.

At the New Buck Alice Townsend and the Lilly Clay Burlesque co. are having a prosperous week.

BROOKLYN.

John A. Stevens' week at the Grand Opera House was a very successful one. Wife for Wife was the play presented, and it made quite a hit. The Redmond-Barry co. opened 4 in Hermine and were well received by a fair-sized audience. Carroll Johnson in The Fairies' Well 11.

At the Park Theatre business was large all the week. Annie Pixley in 22, Second Floor, being the attraction. The Lyceum Theatre co. presented Sweet Lavender 4. The audience was large. The play will be given at some performance this week, except at the matinee 6, when The Wife is to be presented. E. H. Sothern 11.

The Brooklyn Theatre was packed to the doors at every performance last week. N. S. Wood and Out in the Streets were responsible for this state of affairs. Pat Rooney in Pat's Wardrobe opened to large business 4.

The Thomas Opera co. did quite well at the Criterion Theatre last week. The Chimes of Normandy and The Mikado were presented. Sam Ricketts in Duvar made his Brooklyn debut 4. Next week the house will be given up to amateurs.

The American Four and a number of other very clever people filled Hyde and Behman's Theatre all last week. A specially selected co. came 4, and the house was crowded. William Muldoon's co. 11. Otto Hengler's concert at the Academy was very successful. The first Philharmonic concert occurs 9.

WASHINGTON, D. C.

Rhea had fine and very appreciative audiences at Albough's during the week closing 2. Josephine was beautifully presented all week. Much Ado About Nothing was given at the matinee 3. The Carleton Opera co. in The Brigands 4. Juch Opera co. 11.

Held By The Enemy at the National to good houses. Frederick Warde in The Mountebank; the Kendals 11.

The Paymaster at Harris' Bijou was well presented all of week closing 26. Zoro 4; Ferncliff 11. Nelson World co. at Kernan's 4; Rentz-Santley 11.

ITEMS: Rhea, as usual, is besieged by callers whenever she is off the stage. She is one of Washington's greatest favorites, socially as well as artistically. Her costumes, as Josephine, are very beautiful and becoming, and she is here in a perfect picture. William Harris is very fine as Jago. His make-up is something wonderful. I think this is quite the best I have ever seen him in. Mrs. Ella Wren, of Rhea's co., is living quietly at Edgemoor, Robert Downing's home. Mrs. Downing is her daughter and does her credit. A young sister of Mr. Downing is studying with Mrs. Wren, and may be heard from in the future.

PITTSBURGH.

During the week closing 2 Roland Reed at the Grand Opera House nightly entertained a liberal patronage. As Samuel Bundy in The Mountebank he occasioned no little amount of merriment, and his topical parody, "It was a Dream," fairly brought down the house. He was well supported by a competent co. Sol Smith Russell opened 4 for the week.

Zig-Zag was the attraction at the Bijou and business proved remunerative. Anna Boyd as Flirt capered and danced, sang and joked with as much vim as of yore. Samuel Reed as Jago was quite comical, and Marie Bockell's singing was one of the features of the performance. Alice Vane and Alf B. Wheeler were very acceptable in their respective parts. The skit was handsomely staged. Evans and Huey week of 4.

Gillett's World on Wheels, a very acceptable vaudeville comb, with the Gillett family as the Stellar attraction, played a very good week's business at the Academy. The Rentz-Santley co. week of 4.

The Gray and Stephens' co. played a good week's engagement at Harris'. The co., with Minnie Oscar Grey as the star, appeared during the week in The Old Oak Bucket and Saved From the Storm.

Barlow Brothers' Minstrels week of 4. ITEMS: Theodore Thomas' orchestra appeared at Old City Hall to good attendance. Manager Wilt's son is a success in the box office at the Grand. The Thanksgiving attractions in this city will be as follows: Grand Opera House, Salvini; Bijou, J. K. Emmet; Academy, The Night Owls combination, and Harris, The Nelson family. Daniel Boone which played to packed houses when here at Harris' is being well in our surrounding towns. Alex Spencer the musical director of the Zig-Zag co. was handsomely entertained by his manager in this city. While in this city Manager W. W. Tillotson of the Zig-Zag co. closed a contract to play a six week's engagement in San Francisco and four weeks on the Pacific circuit.

ST. LOUIS.

The Burglar, at the Olympic Theatre, week of Oct. 27, made an unqualified hit, and was one of the two successes of the week. Much interest was taken in the production on account of the author, Gus Thomas, and one of the managers, Will G. Smythe, being St. Louisians.

The second hit of this week was made at Pope's Theatre by Nat C. Goodwin in his new comedy, A Gold Mine. Owing to the death of Mr. Goodwin's child in New York, he and his co. did not open their engagement here until 31, four days after the original date. The play gave Mr. Goodwin ample scope to display his versatility and peculiar kind of humor. Rice and Monroe's My Aunt Bridget week of 4.

George H. Adams and Tomna Hanlon did a fair business at the Grand Opera House in He, She, Him and Her. Mr. Adams was the same droll clown, while Miss Hanlon's singing was particularly good. The co. was only fair. Lawrence Barrett week of 4.

Alden Benedict has been playing to fair audiences at the People's Theatre in Fabio Romani. The drama is a thrilling one, with fine scenic effects. Frances Fried, the leading lady, does some very fine work as Nina, and evinces more than ordinary talent as an emotional actress. Oliver Byron in Across the Continent week of 4.

ITEMS: Edwin Mayo and his co. rested here the week of 27. Manager Ollie Hagan, of Pope's Theatre, was laid up several days past week with rheumatism. George Adams will return to Humpty-Dumpty next season and Tomna Hanlon will have a co. of her own.

JERSEY CITY.

Hoyle's A Hole in the Ground co. was the attraction at the Academy of Music week of Oct. 28. From the box-office point of view the engagement was a success, overflowing houses being the rule. Seriously considered it must be admitted that the author has accomplished the apparently impossible, for this production is more trusty and devoid of intelligent purpose than any of its predecessors. It is beneath dramatic criticism, but the people pay their money to see it and the manager increases his bank account, in which is found the only, although probably a sufficient, reason for the continuance of this class of entertainment. The co. was moderately well received, but scarcely satisfactory as some of the casts seen here before under

the same management. Two or three clever dances and one or two songs comprise about all the features deserving special consideration. Aronson's Comic Opera co. week of 4.

ALABAMA.

HUNTSVILLE.—CITY OPERA HOUSE (Murray and Smith, managers): Newton Beers' Lost in London Oct. 25.

SELMA.—ACADEMY OF MUSIC (Louis Gerstman, manager): Held by the Enemy Oct. 25 to good business. Grant's Opera co. 2-2.

TUSCALOOSA.—ACADEMY OF MUSIC (J. G. Brady, manager): Lizzie Evans Oct. 25-26 to very good business. A Cold Day 2.

MONTGOMERY.—McDONALD'S OPERA HOUSE (George F. McDonald, manager): A Cold Day Oct. 25 to poor business, owing to unpropitious weather. —MONTGOMERY THEATRE (George F. McDonald, manager): Grant's Opera co. 2-2 in The Brigands and Amorita. A very good co. and deserve better success than they met with here. Held by the Enemy was well presented to a very appreciative audience 2.

NEW DECATUR.—INSTITUTE HALL (W. Todd, manager): Newton Beers' Lost in London Oct. 25, gave a very satisfactory performance to a crowded house. —ITEM: Main Line was billed for 17, but failed to put in an appearance.

ANNISTON.—NORSE STREET THEATRE (J. H. Noble, manager): Louis James in Richard III. to a large and well-pleased audience Oct. 25. Lizzie Evans 5.

BIRMINGHAM.—O'BRIEN OPERA HOUSE (Frank P. O'Brien, manager): Held by the Enemy to good business Oct. 25. W. J. Scanlan in Wives Aron and Shane-as-Lovers 25. 29, was greeted with overflowing houses. People were turned away from the doors at each performance. Jules Grant's Opera co. of 25, 31 in repertoire. —CASINO THEATRE (Wm. Ryan, manager): A good Vandeville programme; good business throughout the week.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (Gartt and Van Vleet, managers): Haverly-Cleveland Minstrels Oct. 25 to the largest business in the history of this house. Receipts \$752. Fully two hundred people were turned away. —ITEM: Elsie and Jennie Calf were the first-class variety theatre will be erected soon, work to commence 1.

HELENA.—GRAND OPERA HOUSE (T. R. Sliger, manager): Haverly-Cleveland Minstrels 1, Prescott and McLean 5, 6.

LITTLE ROCK.—CAPITAL THEATRE (W. O. Thomas, manager): The Haverly-Cleveland Minstrels appeared to the largest house of the season Oct. 25.

PINE BLUFF.—OPERA HOUSE (S. F. Hilsheim, manager): James D. Clifton's Ranch King co. Oct. 25, fair business. Haverly-Cleveland Minstrels to the largest house of the season 29. Elsie Elsie 2.

CALIFORNIA.

SACRAMENTO.—CLUNE OPERA HOUSE (C. P. Hall, manager): Henry Chaffran in Kit Oct. 25, 26; poor business and performance. A Brass Monkey did the house 25, 26.

STOCKTON.—AYON THEATRE (Humphrey and Southworth, proprietors): Fanny Davenport in La Tosca Oct. 25; fine house and excellent performance. Chaffran in Kit to a top-heavy house 25. A Brass Monkey to a fair house 25. Humpty Dumpty 25, 26.

SAN JOSE.—CALIFORNIA THEATRE (C. J. Martin, manager): A Brass Monkey had a crowded house Oct. 25.

OAKLAND.—OAKLAND THEATRE (A. W. Still, manager): McKee Rankin in The Runaway Wife and Dantes to very small houses owing to the inclement weather, Oct. 25, 26. Nick Roberts' Pantomime co. in Humpty Dumpty 25, 26; Grimaldi, the clown, in the attractive feature; business light. —PERSONAL: George Allen Watson, son of a prominent business man of Oakland, has joined Fanny Davenport's co.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager): R. L. Douglas, associate manager: Little Lord Fauntleroy with Willie Edinger and Florida Eby alternating in the title role. 40 lighted good business, taking into consideration an very rainy weather, week of Oct. 25. Patti Ross 2-2. —THEATRE (McLain and Lehman, managers): Miss Anna Fuller had a testimonial benefit 25, when the house was crowded. Miss Fuller is a very fine singer, and resides in this city. She goes shortly to Europe where she will appear in opera. Nick Roberts' Humpty Dumpty co. 2-2.

COLORADO.

DENVER.—TASON GRAND (Peter McCourt, manager): Fanny Davenport didn't make the hit that was expected, though business was pretty good. Miss Mader's co. was the usual excellence. A Brass Monkey opened to a large house 4, and remains the week. Stuart Robson in An Ardent Kisser and The Henrietta man. —ITEM: "CITIZEN (C. H. F. Bush, manager): Frank Mayo's engagement at the Metropolitan 25 didn't net the profit it should have. The house was inclined to be light, and on some occasions were positively small. Mr. Mayo's Dory Crockett was the same as it used to be, and his support capital. Gilmore's musicians and singers gave two concerts 27, which were well patronized. The house was crowded 28, and with a medium amount of rain, the veterans will leave with full coffers and with the knowledge that he has given the Denver people a greater treat than has ever been accorded them before. The house management, too, does very well out of Gilmore's engagement. Charlotte Thompson fills the week. The Kermess next. —CORRECTION: I said last week that Mr. Barnes of New York played to \$5,000 at the Metropolitan. I mistook the figures in The Republic. He could not have been the receipts, of which Mr. Sanger received \$5,000.

CONNECTICUT.

HARTFORD.—OPERA HOUSE (F. F. Proctor, manager): Metastase's revival of The Tourists Oct. 25 to good business. The Haverly-Cleveland Minstrels with its gorgeous first part packed the house 30. The olio was very good and the feats of the performing japs, interesting and thrilling. Alton in London closed the week to fair business. —ARMORY HALL: The Casino co. were greeted by large audiences 25, 26, presenting finely and Erminie. The co. is a well-balanced one in every detail. Helen Lamont played the star parts. —ITEM: Walter Lennox has been in the city the past week renewing his many acquaintances and leaving The Exiles. Fred Bryant and his son left Hartford a fine visit and extended The Tourists. Mr. Bryant has fully recovered his voice, and so starts out with his new play soon.

NEW HAVEN.—HYPERION THEATRE (G. B. Dunsell, manager): The Suspect, with Henry Lee in the leading role, was the attraction Oct. 25. Mr. Lee is supported by a strong co., and the merits both of the play and co. were enthusiastically recognized. Good business. —PROCTOR'S OPERA HOUSE (Proctor and Smith, managers): Reilly and Wood's Specialty co. drew fair houses 25-26 and presented a very interesting programme. The Fairies' Well to light audience 25-26. The Haverly-Cleveland Minstrels closed a drawing card for two performances 25, 26. A brilliant week of 4. —GRAND OPERA HOUSE 25, 26. Dunsell, manager: Williams' Specialty co. drew good houses 25-26. The Webster co. presented Jack Tom's Cabin to disastrously large business 25. —ITEM: New and commodious offices have recently been added to the Grand Opera House. These have been elegantly fitted up, and are occupied by Manager Dunsell as his headquarters. To have been attached an office exclusively for travelling managers. —Speaking of the Grand, I have observed a great improvement in the orchestra department. Under the leadership of Frank Fichtel the orchestra has been increased in numbers, and for some time the orchestration has been admirable. The other houses in New Haven might well follow suit. —Elsie Lutz last evening was an enthusiastic more by his excellent rendition of a xylophone obbligato. —Manager G. B. Dunsell visited Boston during the week and succeeded in booking several first-class attractions. —Secretary Morton, of the Grand, is not simply a bright, enterprising man of business, but is a student withal. Your correspondent accidentally discovered this fact by surprising him while buried in Gibbon's "Decline and Fall of the Roman Empire." "The Casars" by Thomas De Quincey, would be an appropriate dessert for

Gibbon. —Harry Lee, manager for Jefferson and Florence, was in town last Thursday. —Manager Dunsell has just had a long distance telephone put into his office, and has already proved itself an invaluable acquisition. —Amelia R. Edwards, the noted archaeologist, will make New Haven one of her first stopping places in this country. She comes on the invitation of President Dwight and the Yale Faculty. Miss Edwards will deliver two lectures here 11-14.

BRIDGEPORT.—PROCTOR'S GRAND OPERA HOUSE (Proctor and Smith, managers): Aronson's Opera co. presented Noddy and Erminie Oct. 25, 26 heavy patronage. Reilly and Wood's Specialty co. 31-Nov. 1, 2.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): Stanley Macy and co. in C. O. D. Oct. 31 to a small house, due to stormy weather.

WILLIAMSTOWN.—LOOMER OPERA HOUSE (S. F. Loomer, proprietor): Alone in London was presented Oct. 31 to a good house.

BIRMINGHAM.—STERLING OPERA HOUSE (Henry Woodman, manager): Throws Upon the World to a fair house Oct. 25. Mags Landing played to large and well-pleased audiences 25, 26. —ITEM: Mr. Jacques has secured the services of Henry Woodman as manager of the Sterling. Mr. Woodman has wide experience, having been with some of the best organizations on the road.

THOMASTON.—OPERA HOUSE (Thomas A. Gotsel, manager): Palmon's Star Stock co. Oct. 25, 26 to small houses. The co. collapsed here. Lena Loeb, electric girl, 30, 31 to large houses; very satisfactory entertainment.

NORWICH.—OPERA HOUSE (Andrew and Harris, managers): Adams' Dramatic co. week of Oct. 25 to fair business. Haverly-Cleveland Minstrels 5.

DAKOTA.

BISMARCK.—ATHENS (J. D. Wakeman, manager): Around the World in Eighty Days drew a big house Oct. 25.

DELAWARE.

WILMINGTON.—PROCTOR'S GRAND OPERA HOUSE (Proctor and Soulier, managers): Ida Siddons' Burlesque co. to good business Oct. 25-26, giving a fair specialty performance. A Possible Case drew large audiences 1-2. Keller 4-5.

GEORGIA.

ATLANTA.—NEW OPERA HOUSE (D. P. Haselton, manager): Louis James gave a very satisfactory impersonation of Hamlet Oct. 25; business satisfactory. Ezra Kendall, as usual, provided a drawing card 25. Webster and Brady's She co., billed for 29, canceled. The Wife 2.

AMERICUS.—GLOVER'S OPERA HOUSE (G. W. Glover, proprietor): Fisher's Cold Day co. Oct. 25; good business and well pleased audience.

ROME.—NEVIN OPERA HOUSE (M. A. Nevin, manager): Held by the Enemy Oct. 25 to large house. Ezra Kendall in A Pair of Kids 25 to fair business. Lost in London 2.

COLUMBUS.—SPRINGER OPERA HOUSE (Charles Springer, manager): Held by the Enemy to a good house Oct. 25.

ATLANTA.—DEGIVE'S OPERA HOUSE (L. De Gue, manager): Goodyear's Minstrels did a good business 25, 26. Ezra Kendall's co. drew good houses 25, 26, and matinee; performance fair only. Louis James 25 in Richard III., and 29 in Othello, drew crowded houses. Both performances were very satisfactory.

MACON.—ACADEMY OF MUSIC (H. Horne, manager): State Fair opened here Oct. 25. Large crowd in attendance and S. R. O. has been displayed every night. Goodyear, Cook and Millon's Minstrels 25, 26. Performance below the average. Lizzie Evans in repertoire 25-26 with matinee. Entire satisfaction.

ILLINOIS.

CANTON.—OPERA HOUSE (C. N. Hinkle, manager): Andrews' Opera co. Oct. 25-26, to crowded houses. Beach and Bowers' Minstrels to a top-heavy house 25. Estelle Clayton in On the Hudson 4.

CAIRO.—NEW OPERA HOUSE (Sol A. Silver, business agent): Dora Davidson and Ramie Austen in Guilty Without Crime 25. Gipsy Warde in Cad the Tombay 26. Both to light business.

PANA.—HAYWARD'S OPERA HOUSE: Trisix played to good business and gave entire satisfaction Oct. 25. Chip of the Old Block 2.

JOLIET.—GREEN HOUSE (R. L. Allen, manager): Edwin Burdette in A Legal Document Oct. 25; fair business and well-pleased audience. W. T. Bryant in the leading role in Keep it Dark gave entire satisfaction to one of the largest houses of the season 14. E. T. Hassan's One of the Finest to a small and dissatisfied audience 26. Chip of the Old Block, satisfactory performance, to large business 25.

ELGIN.—DU BOIS OPERA HOUSE (Swan and F. Jones, managers): Chip of the Old Block was presented to a small but appreciative audience Oct. 25. Rita's Corsair 25, 26, drew crowded houses at advanced prices.

BLOOMINGTON.—DURLEY THEATRE (Perry and Baker, managers): Alcide Moore to a light house Oct. 25. Estelle Clayton pleased a large audience 25. Robert Downing in Count Claudio to splendid business 30.

MONMOUTH.—OPERA HOUSE (C. Shultz, manager): Beach and Bowers' Minstrels played an unusually large house Oct. 25. Harvey's Little Tramp co. 25. Mrs. Scott Siddons 5. —ITEMS: William Young, the author of a Galesburg enterprise, has been in the city for many years. —The May Bretonne co. will open the new Opera House at Kirkwood and Alexis about 10.

STREATOR.—PLUM OPERA HOUSE (J. E. Williams, manager): Count Claudio as presented by Robert Downing and co. Oct. 31 was somewhat adversely criticized. Rain prevented a large attendance.

SHELBYVILLE.—OPERA HOUSE (Philip Parker, manager): The Boston Ideal Minstrels gave a light entertainment to a good house Oct. 25.

GALESBURG.—NEW OPERA HOUSE (W. F. Bailey, manager): World's Minstrels Oct. 25; crowded house. The co. is a Galesburg enterprise, and contains much excellent talent. Jane Combs in Black House 4; Hattie Harvey in The Little Tramp 2.

CHAMPAIGN.—WALKER OPERA HOUSE (S. L. Nelson, manager): Estelle Clayton, supported by a strong co., presented On the Hudson to a large and appreciative audience Oct. 25. Between the acts Prof. Hyde rendered some very fine violin music, being recalled repeatedly. Ada Gray 30; Jarbeau 1.

SIENNA.—OPERA HOUSE (A. E. Truman, manager): The Desertrick Shunk, by local talent, was a big success Oct. 25. The event of the season was the engagement of Alcide Moore, who appeared in Pygmalion and Galatea and The Love Story 25, 26. The audiences, while not large, were very enthusiastic. Miss Moore is a talented woman, but I think she is more at home in modern drama, consequently The Love Story should be her piece de resistance.

QUINCY.—OPERA HOUSE (John Schoeneman, manager): Aida Bedetti presented Fabio Romani to a small house Oct. 25, owing to a rainstorm. He, She, Him and Her delighted a large audience 25. One of the Finest had a small house 29. Passion's Slave 2; Hattie Harvey 5; Estelle Clayton 2.

MOLINE.—WAGNER'S OPERA HOUSE (R. G. Clendenia, manager): The Mitchell-Robyns co. closed a week's engagement Oct. 25. Daniel Sully in A Corner Grocery played to a good house Oct. 25. —ITEM: Your correspondent had the pleasure of meeting T. F. Hopkins, the genial treasurer of the Daniel Sully co. Mr. Hopkins is now on his wedding tour, which is a very unique one, as it is taken in connection with the co.'s trip across the continent.

SPRINGFIELD.—CHATTERBOX OPERA HOUSE (J. H. Freeman, manager): The Emma Abbott Opera co. presented Il Trovatore excellently to the capacity of the house Oct. 25, turning people away. Alcide Moore in The Love Story 25. One of the Finest was witnessed by only a small audience, owing to a rainstorm 25. Estelle Clayton in On the Hudson drew a large and well-pleased audience 25.

DECATUR.—GRAND OPERA HOUSE (P. W. Haines, manager): Emma Abbott Oct. 25 gave Ballo's madrigal opera, Rose of Castile, in a very acceptable manner to a large and appreciative audience. Kate Costello 25 in A Paper Doll to a fair-sized and well-pleased audience. Rita's Corsair 25 gave a fine

spectacular performance to a good house. The costumes and scenery are the finest seen here so far. Theodore Thomas' Orchestra and Rafael Joseffy, pianist, rendered a fine programme to a large and select audience 25. Robert Downing 29 presented his new play, Count Claudio, to a very small and unenthusiastic audience. Count Claudio is a very small and unenthusiastic play. The piece was staged and the costumes fine. Mr. Downing and Miss Blair did very well considering the discouraging feature of a slim house, which had its effect, as it was quite noticeable to a number in the audience. The supporting co. is poor.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): A Chip of the Old Block Oct. 24. Kate Castle 25. Both co. did a fair business. Krazy's directed 25. The opening performance was unsatisfactory to a good house. In consequence a small house on the second night. Manager Jones was a loser, as the Antiope co. played on a guarantee.

AURORA.—COULTER OPERA HOUSE (Northam and Beaupre, managers): Lovensberg's Phantasies Oct. 23, 24 to good business. Chip of the Old Block gave good satisfaction 25 to a large audience.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbot, managers): The Old Homestead, with Archie Boyd as Uncle Josh, filled out three nights beginning Oct. 21 and gave entire satisfaction to good houses. A large and brilliant audience heard Theodore Thomas' orchestra 25, which, aside from the soloists Victor, Herbert and Joseffy, was not up to the standard. —ENGLISH'S OPERA HOUSE (Dickson and Talbot, managers): Monroe and Rice in My Aunt Bridget did good business 25-26. Their play is improved somewhat and the specialties introduced were the best seen here this season. —PARK THEATRE (Dickson and Talbot, managers): The usual good houses were pleased with Beacon Lights which remained the whole week. —ITEMS: Pink Hall has resumed his old place in the Park Theatre orchestra. —Mr. Vogel, manager for Beacon Lights, is just recovering from a severe illness. Barclay Walker is preparing to produce his opera Kettle Drum at Evansville. —The Elks here are arranging for their benefit which takes place the latter part of this month.

TERRE HAUTE.—OPERA HOUSE (Wilson Kyril, manager): Editha's Burglar played a fair-sized audience Oct. 25. Ada Gray in East Lynne 25 to a light house. Russell's farce-comedy co. in The City Director 25 drew a good house. Strong co. The Denman Thompson co. presented The Old Homestead 31 to a good house. —ITEM: After the performance of Old Homestead 31 the co. and several others were invited to Williams' Café, where covers were laid for twenty-five, and an elegant supper served in honor of "Dick" McFarland's twenty-first birthday. Mr. McFarland is the popular young treasurer of the co. and was the recipient of a number of beautiful presents together with many congratulatory telegrams. E. K. Towns, of this co., also celebrated the anniversary of his birth at the same time, and the event was doubly pleasant.

FRANKLIN.—STOREY AND SCHOLLER'S OPERA HOUSE (Storey and Scholler, managers): Little Nugget to a good house Oct. 25. Poor performance. —ITEM: Jennie Goldthwaite, the subterfuge in Little Nugget co., was absent from the co. while here, having been called home by the death of her brother.

FORT WAYNE.—MASONIC TEMPLE (I. H. Simon, manager): The Old Homestead 10, with Archie Boyd leading filled the house Oct. 23, 24, and gave good performances. Hanlon's B co. drew large houses 25-26. Their performance is an improvement on last season's. —PEOPLE'S THEATRE (George E. Tuck, manager): The World's Minstrels played to fair houses this week. Bennett-Moulton Opera co. next.

VINCENNES.—OPERA HOUSE (Frank Green, manager): The Old Homestead was presented to a crowded house Oct. 1. The Burglar 25; light business. Estelle Clayton in On the Hudson played to good business 25. Downing and Hason in Nobody's Claim also did a good business 29.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): The Stuart Theatre co. week closing 2. Lewis Morrison in Faust 4. —ITEM: The Bennett and Moulton Opera co. disbanded here 25.

MICHIGAN CITY.—OPERA HOUSE (George C. Marsh, manager): A. W. Palmer's New York Theatre co. appeared Oct. 25.

SOUTH BEND.—GOOD'S OPERA HOUSE (J. V. Farrar, manager): Craig's Novelty co. 31; good business. —OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): The Corsair 30 to standing-room only. Victoria Voltes 4.

PERU.—EMERICK'S OPERA HOUSE (S. C. Constant, manager): The Old Homestead was greeted with a crowded house Oct. 25. Veronica Jarbeau co. played to a large audience 25. Casey's Troubles co. to a large and delighted audience 1. —ITEM: Manager Constant intends to enlarge the Opera House from the present capacity of 1,200 to 3,500.

MARION.—SWEETSER'S OPERA HOUSE (E. C. Middleton, manager): Ada Gray in East Lynne Oct. 25 to poor business.

ST. VERNON.—MASONIC OPERA HOUSE (Ever Rosenbaum, manager): Statia's Uncle Tom's Cabin co. played to a crowded house Oct. 25.

LOGANSPORT.—OPERA HOUSE (William Dolan, manager): McCarthy's Minstrels drew a large house Oct. 25. Veronica Jarbeau in Starlight also drew a large house 25. Excellent co. Passion's Slave 9; Little Lord Fauntleroy 11.

IOWA.

BOONE.—PHIPPS THEATRE (Charles E. Phipps, manager): C. W. Hassett's co. presented Brady's Boy Oct. 25 to a large house against strong local attractions. The piece is merely intended to serve as a framework for the many clever specialties of the co. Dolly Hyatt as Dick Brady and Harry Jackson as John Brady were excellent. O. H. Cushing introduced some very taking songs. Harry Jackson recited "The Rebellion of '91" in a manner that evoked great applause. McCoy and Mahara's Silver King 1; Milton G. Barlow in Three Wives to One Husband 5; McCabe and Young's Operatic Minstrels 8. —WEST SIDE THEATRE (C. A. Sherman, manager): Browder and Stock's People's Theatre co. opened 25 in Under Two Flags. —ITEMS: Henry Jackson, of Braving the World co., is at work on a new play entitled Sail Ho! It will be produced with spectacular effects. —Yonkers correspondent sent a very light day at Nevada with the Braving of the World co., and wishes to thank the members of that organization for courtesies extended. —I had the pleasure of meeting Manager Warmley, of the Nevada Opera House, 25, and found him a very cordial gentleman. Mr. Warmley was formerly one of the stockholders in the Princess Theatre, Liverpool, England. —George Kingsbury, press agent of Silver King, had heard so much of Phipps' Theatre that he wished to see the interior. Accompanied by Mr. Phipps and your correspondent he viewed the house last week. He was agreeably surprised, and expressed himself as highly pleased with the theatre.

MARSHALLTOWN.—THE QUEEN (H. I. Howe, manager): He, She, Him and Her to a good business Oct. 25. Hanlon Brothers' Pantomime to the largest house of the season 24.

OTTUMWA.—TURNER OPERA HOUSE (Dick P. Sutton, manager): Frankie Jones' co. played to packed houses Oct. 24-25. Jane Combs' co. 30 to fair business.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Jane Combs in Black House Oct. 25; light business. Antiope 1, 2. Robert L. Downing in White Pilgrim 4. —GRAND OPERA HOUSE (William W. Moore, manager): Pantomime drew crowded houses 25, 26. Emma Abbott's Opera co. packed the house Oct. 25, 26. —CAPITAL CITY OPERA HOUSE (J. S. Connolly, manager): Spooner's Comedy co. opened to a large house 25. May Bretonne week of 4.

CLINTON.—DAVIS' OPERA HOUSE (Harry Tait, manager): The ladies of the Congregational Church gave a Trades Carnival 25, 26, to crowded houses and delighted audiences. This week the Catholic fair.

BURLINGTON.—GRAND OPERA HOUSE (R. M. Washburn, manager): George H. Adams and Tom Hamilton in He, She, Him and Her Oct. 24 to paying business. A meagre audience witnessed The Last Days of Pompeii 24. Dan Sully in Corner Grocery to good business 30. A pleasing performance.

DUBUQUE.—OPERA HOUSE (Duncan and Walter, managers): Hattie Harvey and E. D. Lyons presented A Little Tramp Oct. 25, 26 to good business. Miss Harvey was a former resident of Dubuque, and her many admirers were out in full force. Her acting was superb throughout, and she was re-

peatedly called before the curtain as well as Mr. Lyons. She is a charming little actress, and shows that she has been an earnest student. The play was admirably presented throughout. —ITEM: Miss Harvey gave a reception in the parlors of the Lextimer to her friends afternoon of 14.

SIOUX CITY.—PEAVEY GRAND (W. I. Buchanan, manager): The Stowaway Oct. 25-26 to crowded houses. —ACADEMY OF MUSIC (W. S. Collier, manager): McCoy and Mahara's Silver King co. did good business 25, 26; strong co.

LE MAR.—OPERA HOUSE (T. H. Andrews, manager): Silver King, with Marjorie Clarke in the title role, gave general satisfaction to a good house Oct. 25. McCabe and Young's Minstrels 4.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Jane Combs and co. gave a fine performance in Black House Oct. 25, to fair business. London Concert co., due 25, canceled. Beach and Bowers' Minstrels 4.

MUSCATINE.—TURNER OPERA HOUSE (Barney Schmidt, manager): Hattie Harvey and E. W. Lyons, with an excellent co., played a good house. The Last Days of Pompeii had a small house, and the audience was dissatisfied with the performance. A Legal Wrong co. 8.

OSKALOOSA.—MASONIC OPERA HOUSE (G. N. Beecher, manager): Hanlon's Pantomime delighted an audience of nearly 1,500 Oct. 23. Jane Combs in Black House 25; fair business.

WATERLOO.—OPERA HOUSE (C. Brown, manager): A Legal Wrong 4; Veronica Jarbeau 5.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE (John Dohany, proprietor): Old Homestead Oct. 23 to moderate business; good satisfaction. Three Wives to One Husband 25; light business.

CEDAR RAPIDS.—GREENE'S (P. A. Simmons, owner and manager): Pantomime Oct. 25, 26 to standing room; the co. gave good satisfaction. Robert Downing in Count Claudio 25; A Legal Wrong 7. —ITEM: Manager Simmons informs me that the business done this season is much better than last.

KANSAS.

ATCHISON.—PRICE'S OPERA HOUSE (L. M. Crawford, manager): Lost in New York to a fair audience Oct. 25. Florence Bindley in Dot 25 had a poor house. Unsatisfactory performance. Stuart Robson in The Henrietta drew the best house of the season 30.

EMPORIA.—OPERA HOUSE (H. C. Whitley, manager): She Oct. 25, and Karl Gardner in Fatherland 25; both had splendid business. Thomas W. Keene comes 4.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Lost in New York, with its big tank, floating its real steam-tug, and with Captain Sorcho to disport himself therein like a human porpoise, drew excellent patronage Oct. 21, 22. The play was sufficiently interesting and the scenic effects and the realism proved agreeable adjuncts. Charles A. Gardner in Fatherland 23 to large audience. Stuart Robson in The Henrietta 25. —GRAND OPERA HOUSE (C. F. Kendall, manager): Marie Prescott and R. D. MacLean, with a very excellent and well-chosen co., presented Winter's Tale and Richard III. Oct. 22, 23. The performances were a genuine treat and the stars received an ovation. Mugs Landing 24, 25.

NORTON.—HIGH STREET THEATRE (M. S. Brundage, manager): This new theatre was opened Oct. 25, by Emma Frank's Dot co. in repertoire, including Dot, Three Hard Knobs and After Taps. The house was crowded each evening and the audiences were pleased with the performances. Miss Bindley, Mrs. Frank and Harold Hartell received many curtain calls. Robert's Comedy co. 30. —OPERA HOUSE (W. H. Kemper, manager): Charles Mills and Mollie Jeffries in The Noble Outcast played to good business 25. Mugs Landing 25. —ITEM: O. F. Burlingame, formerly correspondent for THE DRAMATIC MIRROR at Waukegan, Wis., and Harold Hartell, both members of the Dot co., called on your correspondent when in the city.

PARSONS.—EDWARDS OPERA HOUSE (Johnson and Titch, managers): Chas. A. Gardner in Fatherland played a big audience Oct. 26. Gilbert and Dickson's co. 31.

MPHERSON.—GRAND OPERA HOUSE (E. H. Heitbecker, manager): John Dillon and co. in Wanted The Earth, drew a full house Oct. 25. John Dillon is always welcome here, and standing-room only awaits his return.

LEAVENWORTH.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Florence J. Bindley as Dot to a fair house Oct. 25. Stuart Robson in The Henrietta to an immense house 29. Play and star made a tremendous hit. —ITEM: Chas. P. Elliott, the manager of Mr. Crawford's Leavenworth Opera House, has gone to St. Joseph, Mo., to assume the management of Tootle's Opera House in that city. Mr. Elliott will be missed from our city as he has made himself very popular with theatregoers and the citizens generally. However, what is our loss in St. Joseph's gain and we can but wish Mr. Elliott success in his new field.

HERINGTON.—HERINGTON OPERA HOUSE (Geo. C. Moser, manager): John Dillon Oct. 26 big business. The Noble Outcast 31; Irish Hearts of Old 7.

WINFIELD.—WINFIELD GRAND (T. B. Myers, manager): T. W. Keene in Richard III. to a \$40-house Oct. 25. Irish Hearts of Old to light business 29. Florence Bindley 6; Dear Irish Boy 7.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (J. W. Crawford, manager): Thomas W. Keene in Hamlet to big business Oct. 24.

KENTUCKY.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Harry Taylor, manager): House dark. My Mother-in-Law 12.

BOWLING GREEN.—POTTER'S OPERA HOUSE (Potter Brothers, managers): Hattie Bernard-Casse in Little Cosette Oct. 25; good business. —ITEM: Field's Minstrels 2; Ezra Kendall co. 6; Aiden Benedict 14.

LEXINGTON.—NEW OPERA HOUSE (Scott and Mann, managers): McCarthy's Minstrels was presented to a fair house and kept the audience in an uproar of laughter Oct. 25. Field's Minstrels gave a satisfactory performance to a good house 30.

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TAVER VAUGHN plays a return engagement 4.—**ITEM:** Manager Gilmore, of the Springfield Opera House, was the guest of Manager Casgrove 23, and occupied Gilmore's contemplation the erection of a new theatre in Springfield.

ADAMS—**TOWNS HALL** (E. R. Karner, manager): Thrown Upon the World Oct. 25 to a better house than it deserved. Stella Rickett a dancing was the only redeeming feature of the performance. Daily's Upside Down 2.

LYNN—**PROCTOR'S THEATRE** (A. H. Dexter, manager): Shadows of a Great City Oct. 23-25 to fair to small but appreciative audiences. Charles T. Ellis in Casper the Yodler remainder of the week.

MUSIC HALL (J. W. Caverly, manager): Thomas E. Shea 21, week, ranging from extremely light to very large. The performance of Dr. Jekyll and Mr. Hyde was witnessed by an audience that taxed the capacity of the house and the young actor was called before the curtain repeatedly. Mr. Shea's natural and effective acting made a strong impression and he and his genial manager Mr. Varney will always be sure of a warm welcome in Lynn.

EDWARD PHILAN and **Bernard Listermann** appeared in the first of a series of Sunday night concerts under direction of George Legault of this city to a large house. Wallack's co. in The Cattle King and Bandit King 23 to moderate business.—**ITEM:** Managers are complaining bitterly of poor business in the New England States.—Thomas E. Shea has dropped Jekyll and Hyde from his repertoire.—Crowds of people from Lynn are attending the performances of Mansfield's Richard III. at the Globe Theatre, Boston.

LAWRENCE—**OPERA HOUSE** (A. L. Grant, manager): Charles T. Ellis in Casper the Yodler to a fair audience Oct. 23. Charles McCarthy in One of the Bravest 24 drew large audiences.—**ITEM:** The ushers will have a well-deserved benefit 28. One of the Bravest will be the attraction.

TAUNTON—**MUSIC HALL** (A. B. White, proprietor): Alone in London Oct. 23 to a large house. Ludwig Concert co. 23; good business.—**ITEM:** Mr. and Mrs. Beaumont (Mrs. John J. Barker) while here.

SPRINGFIELD—**GILMORE'S OPERA HOUSE** (W. C. Le Noir, manager): Haverly-Cleveland Minstrels Oct. 23 filled the house and gave excellent satisfaction. William Redmond and Mrs. Thomas Barry in Hermine 23; good house.

WORCESTER—**THE MUSÉE** (George H. Batcheller, manager): The Blue and the Gray played to crowded houses during the past week, turning people away. Gustavus Clarke and co. in Monte Cristo and Alone in London week of 4.

FITCHBURG—**WHITNEY'S OPERA HOUSE** (C. H. Dunn, manager): The Two Sisters was presented by a good co. Oct. 23 to a full house. Upside Down did a big business.—**PERSONAL:** Ed. Wright, musical director of Upside Down co., was at one time a member of local musical organizations and renewed acquaintance with many old friends while here.

HOLYOKE—**OPERA HOUSE** (Chase Brothers, managers): Redmond-Barry co. presented Hermine to a good-sized house Oct. 23. The play gave entire satisfaction. Dolores Kline's Estelle Duval was a very pleasing feature. Peck and Fursman's U. T. C. to pleasing results 23.

CHelsea—**ACADEMY OF MUSIC** (James B. Field, manager): Mrs. Thomas Barry and William Redmond their annual visit Oct. 23, and played Hermine to a crowded house. Fannie Barry Sprague played the role of German Desperado to advantage. Metayer's Tourists next.

MILFORD—**MUSIC HALL** (H. E. Morgan, manager): Bartlett's Cosmorama of tableaux, statuary and pantomime gave universal satisfaction to a large audience 23.—**WASHINGTON HALL:** The Boston Rivals opened the Y. M. C. A. star course 23 to a large audience. The Mendelssohn Quartette of Boston, furnished the music at the thirtieth anniversary of the Milford Commandery Knights Templar 23.

NORTHAMPTON—**NORTHAMPTON OPERA HOUSE** (William H. Todd, manager): Peck and Fursman's U. T. C. Oct. 23; top-heavy house. Zeffe Tilbury in repertoire 4, week.

ANESBURY—**ANESBURY OPERA HOUSE** (Fred Hooker, resident manager): Redmond-Barry co. in Hermine Oct. 23; fair house. Irish National Concert co. 8.

WESTFIELD—**THE OPERA HOUSE** (P. W. Howe, manager): The Redmond-Barry co. Oct. 30; large audience.

PLYMOUTH—**DAVIS' OPERA HOUSE** (James H. Wallick, manager): Cattle King to fair business Oct. 23. Primrose and Westfield Minstrels 2.—**ITEM:** T. J. Grady resigned from the Cattle King co. here, leaving for New York to create an Irish character in a new comedy. Thomas H. Sedgwick late of the Still Alarm co. has taken Mr. Grady's place.

BROCKTON—**CITY THEATRE** (W. W. Cross, manager): Charles T. Ellis was seen for the first time in this city, as Casper the Yodler, and had fair sized and well pleased audiences Oct. 23, 26. Redmond-Barry co. presented Hermine to fair business 23. The Cattle King and Bandit Kings reigned over small houses 23, 26.—**MUSIC HALL** (Allen Packard, manager): Longfellow's Dream was presented to crowded houses, by local talent 23.

SOUTH FRANKLINHAM—**ELMWOOD OPERA HOUSE** (Ed. E. Marden, manager): Barry Johnson in Eagles Nest to fair business Oct. 23.

WALTHAM—**MUSIC HALL** (W. D. Bridgman, manager): Two Sisters comb played to good business Oct. 23. Alone in London 23, to fair house. Maggie Harold's Liz Deserves special mention. Metayer-Vaughn co. in The Tourists pleased a good house 23.

MICHIGAN.

DETROIT—**MINKER'S GRAND THEATRE** (C. A. Shaw, resident manager): Kajanka proved the star attraction of the season at this theatre. The houses were crowded to suffocation at each performance and many were turned away unable to get seats. Mankind week of 4.—**DETROIT OPERA HOUSE** (C. J. Whitney, manager): Victoria Volkes did a good business the first half and Duff's Opera co. in Paola the latter half of week closing.

ARTHUR REHAN in Casper the Yodler, in Paola the latter half of week closing. Arthur Rehan's co. in Surprises of Divorces and Rice's co. in Corsair divide week of 4.—**WHITNEY'S GRAND OPERA HOUSE** (C. H. Garwood, manager): My Partner did a large business week closing 2.

GRAND RAPIDS—**POWERS' OPERA HOUSE** (F. H. Cobb, manager): Edgar Selden, an Irish comedian of the Scanlon type, with a good voice, presented Will o' the Wisp Oct. 30-31. The performance as a whole was pleasing. Rice's Corsair 1-2.—**REYNOLDS' (E. R. Salter, manager):** Charles A. Loder in Hilarity 23-26. The houses were packed and hilarity was rampant during the performance. The songs and dances introduced were especially well received. Mason Mitchell in The Fugitive filled up the last three audiences. Hill's World of Novelties 4, week.

SMITH'S (W. B. Smith, manager): The engagement this week of an especially strong co. has increased the business at this house materially. The Zamoras' trapeze act is a most novel feature, while Latta and Lynch, Washburn Sisters, The Robinsons and James Dixon introduced clever specialties.—**ITEM:** I stated in my last that the King Cole II. co., which stranded here would probably secure funds in time to get them to Buffalo where they were booked for week of 25. There was a delay in receiving the "necessary" however until the morning of 30, when the co. left for Philadelphia, having settled all bills here in full. A Mr. McKinley, of Philadelphia, is said to have been backing the enterprise.

JACKSON—**HUBBARD OPERA HOUSE** (James Green, manager): Edgar Selden in Will o' the Wisp Oct. 23 to a fair but well pleased house; support good. Devil's Mine 23; light business.

MANISTEE—**OPERA HOUSE** (P. J. Miller, manager): Pearl Melville co., under the management of Walter S. Baldwin, opened week of Oct. 23 to S. R. O. in Galaxy Stars.

LANSING—**OPERA HOUSE** (M. J. Buck, manager): Lenaly, Vest and Barlow's Minstrels, booked for Oct. 31, were extended at Ionia 23. They hoped by a benefit performance to keep their engagement here.

OWEGO—**SALISBURY'S OPERA HOUSE** (F. Ed. Kohler, manager): Charles A. Loder in Hilarity Oct. 23 to a good audience.

KALAMAZOO—**ACADEMY OF MUSIC** (B. A. Bush, manager): Mason Mitchell in The Fugitive Oct. 23. Fine performance, but small house. The Corsair

filled the house 23.—**THE GRAND (W. R. Solomon, manager):** Smith's Bell Zingers did fair business 23. Devil's Mine 23; small house.

EAST SAGINAW—**ACADEMY OF MUSIC** (Clay, Will o' the Wisp Oct. 26 gave a pleasing certain Minstrels booked for 29 did not appear, having stranded at Ionia, Mich. a day or two previous to this date. Rice's Corsair 4.

SAY CITY—**GRAND OPERA HOUSE** (Clay, Buck, ley and Powers, managers): Edgar Selden in Will o' the Wisp Oct. 23; good business. Mr. Selden came a prime favorite here. Arthur Rehan will appear in Surprises of Divorces 1; Rice's Corsair 5.

MINNESOTA.

MINNEAPOLIS—**GRAND OPERA HOUSE** (J. F. Conklin, manager): The City Directory played to excellent business Oct. 23-26. The co. made an immediate hit. Kate Castleton in A Paper Doll drew a large audience 23. John D. Gilbert gives capable support.—**HARRIS' HENRIETTA AVENUE THEATRE** (Ed. S. H. Friedlander, manager): Edward Harrigan in Old Svender opened a week's engagement 23 to the capacity of the house. He made a pronounced hit in his impersonation of the title role. His support is good.—**BLAKE OPERA HOUSE** (Frank L. Bixby, manager): A large audience witnessed the production of A Legal Wrong 23. The cast is an average one, scenery fine.

ST. PAUL—**NEWMARKET THEATRE** (L. N. Scott, manager): Frank Deshon and Amy Ames in Mamma satisfactory manner. Business poor. Kate Castleton in A Paper Doll 23-26. Excellent co., and good business. Natural Gas co. 2-6. The Stowaway 7-9.—**HARRIS' THEATRE** (Walter Dean, manager): The Duff Opera co. presented Paola week of 23 in commendable style.

MISSOURI.

SEDALIA—**OPERA HOUSE** (H. W. Wood, manager): Happy Cal Wagner's Minstrels gave a very satisfying old-time performance Oct. 23. E. J. Hassan's One of the Finest 12.

MEXICO—**GRAND OPERA HOUSE** (G. D. Ferris, manager): Marquette Minstrels to a fair house Oct. 23. This co. is composed of young business men of St. Louis and equal to some of the best professional combinations on the road. They make a special appearance in Mexico, this being their third tour of Missouri annually, this being their third appearance in Mexico. Among the features of special mention were the solos by J. B. Daur, Frank Kimbrough, George Chamberlain, Rella Hayette, Bennett F. Fitch's zylphoso solo and Sergeant Cordell's lightning drill. Last days of Pompeii 23.

ST. JOSEPH—**TOOTLE'S OPERA HOUSE** (L. M. Crawford, manager): W. T. Bryant drew fairly brought out a good audience 23. A treat is promised in the Henrietta.—**GRAND OPERA HOUSE** (E. R. Claus, manager): George Ober presented Old Home-Coming to fair business 23.—**Passion's Slave** commenced an engagement 23.

HANNIBAL—**PARK OPERA HOUSE** (Watson and Price managers): E. J. Hassan's One of the Finest played to a small house 23.

MISSISSIPPI.

ABERDEEN—**TEMPLE OPERA HOUSE** (R. L. Hatch, manager): Lost in London to a fair-sized audience Oct. 23. Fitzgerald's Rip Van Winkle co. attracted a good-sized audience by the novelty of their Knickerbocker parade 23. Elliott's Jolly Voyagers 23.

WEST POINT—**SMITH'S OPERA HOUSE** (Levy and Trotter, managers): Barbour's Rip Van Winkle played Oct. 23 to a good and appreciative audience.

NATCHEZ—**NATCHEZ OPERA HOUSE** (T. Wine-land, manager): Agnes Herndon in La Belle Marie at matinee, and the Commercial Tourist's Bride merited good patronage Oct. 23, to small houses; the performance a small audience Oct. 26.

GREENVILLE—**OPERA HOUSE** (J. Alexander, manager): Jennie Holman opened Oct. 23 to a big house presenting Dad's Girl. Miss Holman's singing was excellent; J. C. Taylor, Otto Krause and Miss Belmont made hits; the orchestra is fine in it.—**ITEM:** The Holman co. were in a wreck on their way here from Helena. No one hurt. Miss Belmont, of this co., has a five-year old girl she adopted in Paducah, Ky. Miss Belmont has taught the little one the children's parts in all Miss Holman's plays in the short time she has had her.—Effe Ellsler 1; MacLein-Prentiss 7.

MONTANA.

HELENA—**MING'S OPERA HOUSE** (John Maguire, manager): Milton Nobles closed a four nights' engagement Oct. 23, during which Love and Law, From Sire to Son, and The Phoenix were presented. Mr. Nobles greatly appeared at his best, and the cast was greatly weakened by the absence of Mrs. Nobles, who is resting at Salt Lake City. Despite these drawbacks the engagement was a successful one financially.

NEBRASKA.

OMAHA—**BOYD'S OPERA HOUSE** (Boyd and Haynes, managers): The Stowaway to paying business Oct. 23-26. The Swedish Ladies' Concert co. drew a large audience 23. Emma Abbott Grand Opera co. in Rose of Castile to a crowded and fashionable house 23.—**GRAND OPERA HOUSE** (I. W. Miner, manager): Margaret Mather Oct. 23-26 had a highly successful artistic and financial engagement. The Pan American delegation who were the guests of Omaha last week, attended Miss Mather's performance 23. Milt G. Barlow in Three Wives to One Husband, drew a big house 27. Amy Ames in Mamma to fairly good houses 23-30.

HASTINGS—**Jane Combs** to a small audience Oct. 23. The Stowaway played a large and appreciative audience and gave excellent satisfaction. 23. Dan McCarthy's Irish Boy 23 to a fair-sized house. The play and co. gave good satisfaction, especially Gus Reynolds as McClutchy. Gilmore's Band made its third appearance here 23 to the elite of the city and surrounding towns.

BEATRICE—**The Stowaway** Oct. 23, good business. Frank Mayo 23, Swedish Orchestra 23.

FREMONT—**LOVE OPERA HOUSE** (Robert Mc Reynolds, manager): Milt G. Barlow's Three Wives to One Husband to very poor business Oct. 23. The National Swedish Ladies' Concert co. to fair business 26. Standing room only 20 was the word built. The Stowaway since the Love has been drama of good merit and well put on with beautiful scenery.

NEBRASKA CITY—**OPERA HOUSE** (W. R. Sloan, manager): Three Wives to One Husband co. Oct. 23 to the largest house of the season. The co. is strong, but there is but little to the play.

PLATTSMOUTH—**WATERMAN OPERA HOUSE** (J. P. Young, manager): Three Wives to One Husband Oct. 23. Nashville Students 23, Mamma 31.

LINCOLN—**PUNK'S OPERA HOUSE** (Crawford and McReynolds, managers): W. J. Bryant in Keep It Dark amused a good house Oct. 23. Dear Irish Boy did light business 23-26. The Swedish National Ladies' Concert co. presented an excellent programme to a large and well-pleased audience, 27.

GRAND ISLAND—**BARTENBACH'S OPERA HOUSE** (Stephen Reynard, manager): Gilmore's Band to fair business Oct. 23. Royce and Lansing in A Scrap Book to large business, 20. Ruby Lafayette Nov. 4-6.

NEW HAMPSHIRE.

CONCORD—**WHITE'S OPERA HOUSE** (B. C. White, manager): Dan Daly in Upside Down was enthusiastically received by a good audience Oct. 23.

NASHUA—**NASHUA THEATRE** (A. H. Davis, manager): Struck Gas Oct. 23; light business.

MANCHESTER—**MANCHESTER OPERA HOUSE** (E. W. Harrington, manager): Ludwig Concert co. Oct. 23; large house. Dan Daly and a first-class co. in Upside Down 23 to light business. The engagement of Struck Gas 23 showed no improvement in the receipts. Besie Trenchill was excellent in the leading role and the comedy work of Donald Harold and Chas. Edwards was highly original.

PORTSMOUTH—**MUSIC HALL** (John O. Ayers, manager): E. P. Sullivan supported by Rose Stahl commenced a week's engagement Oct. 23, presenting Jagmar as the opening attraction. Mr. Sullivan

and Miss Stahl are both favorites here and in consequence have played to good business. The management tendered the local Lodge of Elks a benefit house being the largest of the week. The piece, Roseade, was creditably performed. Every member of the co. was a recipient of floral offerings on this occasion. Co. good. The re-engagement of Cryptic Palmist has materially strengthened it.

NEW JERSEY.

HOBOKEN—**H. R. JACOBS' THEATRE:** Edwin Arden in the Irish drama, Barred Out, was the attraction for four nights commencing Oct. 31. The play was excellently presented and staged and the young star threw into it all that earnestness for which he is noted. He received several curtain callings evening. Good business was the rule commencing the election attractions outside. This week opened with Hardie and Von Leer. In On the Frontier, to large and enthusiastic house. The piece contains all the sensations of the modern Western Indiana, etc. Bunch of Keys last half of week.—**CAHONHEIM'S THEATRE:** A good variety comb. was had no reason to be dissatisfied with the attendance. This week another specialty variety comb. will no doubt cater to good houses.—**ITEM:** Charles Gert, treasurer at Jacobs' Theatre here, has been transferred to the Newark house, while Jesse Burns, of the latter place, takes charge of the Hoboken. On Monday night Marcus J. Jacobs, son of the enterprising manager, occupied the ticket-box here and proved a mascot on off night. This occasion was made the recipient of many hand-4 and reports this a phenomenal season at his good. Business Manager John Hammond says that his theatre in the near future.

PLAINFIELD—**MUSIC HALL** (C. A. Marsh, manager): Sparks' co. in A Bunch of Keys to a good large house and good performance.

TRENTON—**TAYLOR OPERA HOUSE** (John Taylor, manager): Kellar mystified a large audience Oct. 23. His greatest feat was the mind-reading, in which he was cleverly assisted by the Stearns. Daniel Giffordette in A Messenger From Jarvis Sec-tion crowded the house 30-31. The supporting co. is good. James A. Herse Drifting Apart gave a very satisfactory performance 1, 2 to good business.

NEW YORK.

BUFFALO—**ACADEMY OF MUSIC** (Meech Bros., managers): Gorman's Minstrels and James O'Neill in Monte Cristo divided the week closing 2. Mr. Gorman opened 4.—**STAR THEATRE:** A Hole in the Manager: The Duff Opera co. in Paola 23-26. Man-extensive scenery were not able to do so until 7. A LYCEUM (Jacobs and Kimball, managers): Harbor Lights is still a favorite with the public, as was week of 4.—**COURT STREET THEATRE:** Last called The Royal Hand. The Two Macs week of 4.—**ITEM:** Marshall P. Wilder's readings at Con-cert Hall 29 were enjoyed by a good-sized audience.—John H. Meech of the Academy is a candidate for aldermanic honors in rather a contrary political ward, yet his popularity may pay him through.

ALBANY—**J. K. Emmet** at Proctor's week closing 2 did his usual good business. Fritz has a more potent cast about him now than he has usually proved results. Captain Swift and Zig-Zag 4; Two Johns 11. At Jacobs' Opera House Burton Stanley in Mrs. Partington, amused large audiences during the first half of last week. J. Z. Little's World did a fair business during the latter half. The Blue and the Gray week of 4. Valdis Sisters' Novelty co. 11.

SYRACUSE—**GRAND OPERA HOUSE** (H. R. Jacobs, manager): An excellent co. presented A Legal Wreck to good attendance week closing 2. Frances Stevens of this city played the leading role in a satisfactory manner. Edmund Collier and May Williams in Woman Against a Woman week of 4.—**WERTING** Oct. 29, 30; fair business. Two Macs 30-2; good-sized manager: May Howard's Baroque co. week of 4.

ITEM: A big amateur minstrel entertainment is being organized by society people for the benefit of a local charity. It will include our best male voices from leading clubs, and is under the stage direction of your correspondent, who managed that department for the Bicycle Club's minstrel performance. It will be given early in December.

HORNELLVILLE—**SHATTUCK OPERA HOUSE** (Charles A. Bird, manager): Mame Jannachek gave a superb impersonation of Miss Merrilies to a large house Oct. 26; audience ultra-fashionable. Gorman's Oct. 31.—**PERSONAL:** Manager Bird has regained his health and attends to business as usual.

TRIO—**RAND'S OPERA HOUSE** (Gardner Rand, manager): Evangeline drew a good house Oct. 23. Lagardere was excellently given 23. Sweet Lay-ender remainder of the week.—**GRISWOLD OPERA HOUSE** (Jacobs and Proctor, managers): Little's Arcadia to crowded houses remainder of the week. True Irish Hearts 1-4, week.

NEWBURGH—**ACADEMY OF MUSIC** (F. N. Taylor, manager): Sweet Lavender Oct. 23 to a large house; very fine performance. C. E. Verrier 23; small house, but fair satisfaction.—**OPERA HOUSE** (Harry Williams, manager): This house, renovated from top to bottom, opens 4 with the Ruth Alger co., presenting now have two houses open here. Managers should be careful in directing their correspondence to the proper house they want to book.

SARATOGA SPRINGS—**PULFMAN MUSIC HALL** (Del Putnam, Jr., manager): Rufus Scott's Thrown Upon the World gave good satisfaction to a large house, although the weather was very unpropitious. Manager: George M. Wood in Private Secretary Oct. 23; small house.

HUDSON—**OPERA HOUSE** (F. Kells, manager): Under the Lash Oct. 23; good business. The New York Operatic co., (wherever they are) gave most miserable apologies for acting and singing to small houses 31-2. The cast was a decidedly immature and amateur one.

SALAMANCA—**GIBSON'S OPERA HOUSE** (C. R. Gibson, manager): Green and Shangle's Ideal Uncle Tom's Cabin co. played afternoon and evening Oct. 23. Good house, but mediocre performance. The co. disbanded here. Le Grand's Elites 2.

BINGHAMTON—**OPERA HOUSE** (J. P. E. Clark, manager): The Wood-St. John Comedy co. in David Garrick and Dr. Jekyll and Mr. Hyde Oct. 25, week of 23 to a large business.

BATAVIA—**DELLINGER OPERA HOUSE** (William Hantz, manager): Atkinson's Peck's Bad Boy co. Oct. 23 to good business. Our German Ward Comedy co. 25.

CANASTOTA—**BRUCE OPERA HOUSE** (Bell and Smith, managers): Guy Brothers' Minstrels Oct. 26 to a small house. Si Plunkard co. 6.

CONHOES—**OPERA HOUSE** (E. C. Game, manager): Barry Johnson in Eagle's Nest Oct. 23; good business. Georgia Gardner as Sierra Suze deserves mention. Walter Sanford's Under the Lash 2. The Louise Seale 4-6 in repertoire.

GOVERNOR—**OPERA HOUSE** (L. T. Sterling, manager): Gouverneur Cornet Band gave an enjoyable concert to a select audience Oct. 23. This band composed of young men who are the leading and gentlemanly deportment have made them popular with the best attractions visiting this town. The band is employed by the Opera House.

HONER—**KEATOR OPERA HOUSE** (George W. Ripley, manager): Lotus Club Oct. 31; largest house of the season. Wood-St. John co. 23 to good business.

MEDINA—**BENT'S OPERA HOUSE** (M. J. Martens, manager): The Louise Arnot and A. H. Woodhull in Uncle Hiram.

MATTAWAN—**DIBBLE OPERA HOUSE** (W. S. Dibble, proprietor): Reuben Glus co. to good business Oct. 23.—**ITEM:** Malene Adell, who was under

the management of Brooks Hooper, who was booked for week stands in repertoire for the season, has changed to one night only.

OSWEGO—**ACADEMY OF MUSIC** (Wallace H. Frisbie, manager): Rose Hill's English Folly co. Oct. 23; large house. James O'Neill 23 in Monte Cristo drew well and gave his usual fine performance. Kivalry's Lagardere 4; Tillotson's Zig-Zag 5; Robert Mantell 7.

PORT JERVIS—**LEA'S OPERA HOUSE** (George Lea, manager): Helene Adell closed a week's engagement Oct. 23; poor business throughout. Reuben Glus 23 to a full house. The gods alone seemed to enjoy the performance.—**ITEM:** Miss Adell, at the close of her engagement here, was the recipient of a flattering testimonial signed by leading citizens.

ROSE—**NEW OPERA HOUSE** (Mark Davis, manager): Emerson Star co. to a good business Oct. 29; one of the finest entertainments of the season. Lagardere 1.—**BRICK'S OPERA HOUSE** (W. S. Stahl, manager): Rose Hill's English Folly co. 23 to a packed house.

SENECA FALLS—**DANIELS' OPERA HOUSE** (E. J. Matson, manager): Our German Ward co. pleased a small audience Oct. 29. Waite's Comedy co. week of 11.

SCHENECTADY—**CENTRE STREET OPERA HOUSE** (Sherlock Sisters, managers): Col. Cop and titled "Seeing the Elephant." A very large audience greeted Lagardere 23. Under the Lash 2. Helene Adell 2.

WATERTOWN—**CITY OPERA HOUSE** (E. M. Gates, manager): James O'Neill in Monte Cristo gave splendid satisfaction to a large house Oct. 29. Kivalry's Lagardere co. to good business 2.

JAMESTOWN—**ALLEN'S OPERA HOUSE** (A. E. Allen, manager): Little Lord Fauntleroy drew the largest house of the season Oct. 23. Katie Emmett in Waifs of New York to fair business 23. Aaron H. Woodhull in Uncle Hiram 2; George M. Wood and Margaret St. John in David Garrick and Private Secretary 4-5.

PENNYMAN—**CORNWELL'S OPERA HOUSE** (George R. Cornwell, manager): May Henderson, Oct. 23-2 in Child Stenig. Ranch 10. Joshua Whitcomb, 49 and Under the Gaslight.

CORTLAND—**CORTLAND OPERA HOUSE** (S. S. Vail, manager): Our German Ward to fair business Oct. 31; stormy night. Their Lanciers Band made fine street parade. Reuben Glus 1; good business. Weather unpropitious.

ROCHESTER—**LYCEUM THEATRE** (John R. Pecca, manager): The Carleton Opera co. appeared in The Brigands and Nanon Oct. 23-27 to fine audiences. Rice's Evangeline co. to large business 31. Robert Mantell next.—**ACADEMY** (H. R. Jacobs, manager): True Irish Hearts attracted large audiences week closing 2; the co. was a meritorious one. A Legal Wreck week of 4.—**GRAND OPERA HOUSE** (F. J. McCane, manager): Rose Hill's English Folly Reuben Glus week of 4.

ELMIRA—**OPERA HOUSE** (W. Charles Smith, local manager): Mame Jannachek in The Woman in Red and Macbeth Oct. 23, 29 to light business; performances fine and deserving of large patronage. The Carleton Opera co. in The Brigands 23; fair business. Cugswell's Minstrels did remarkably well, playing the entire score of the piece with only a short rehearsal. Gorman's Minstrels to a full house 23, performance much enjoyed. C. W. Bowser in Check 6. Academy of Music 23.—**ADAMS** (G. W. Smith, manager): Phil S. Greiner in The Two old Cronies 23, 29; light business. Performance fair. Willis Henshaw and Ten Brothers in The Two old Cronies to good business 23; universal satisfaction. James Reilly 6.—**ITEM:** Wagner and Reis, lessees of the resident manager. Mr. Smith was for a number of it was a great success. He has for the last two seasons managed the Elmira Base Ball Club in a highly satisfactory manner.

NORTH CAROLINA.

RALEIGH—**METROPOLITAN HALL** (C. D. Heath, manager): A Night Off co. played three nights to S. R. O. at every performance. Gorton's New Orleans Minstrels had a good house Oct. 26.

CHARLOTTE—**A Night Off** co. to good business Oct. 23, 29.

OHIO.

SPRINGFIELD—**GRAND OPERA HOUSE** (Fuller Trump, manager): The California Opera co. presented Said Paola Oct. 23 to good business. Joseph Haworth in Paul Kaurar 23 gave one of the finest dramatic treats this city has ever had. Business was only fair, but would Mr. Haworth ever return he can be assured of a crowded house. Pearl of Little Lord Fauntleroy 7; Ferncliff 8; Lost in New York 9.—**BLAKE'S OPERA HOUSE** (Samuel Waldman, manager): Lewis Morrison in Faust filled the house 26. The spectacular effects were fine and the performance gave general satisfaction. Adelaide Lester and Williams co. 1-3. City Directory 6. W. J. Scalan 2.—**ITEM:** The Grand has secured some of the best attractions on the road by the Pearl of Pekin co. this season.—Ed Hurd, a prominent young society man of this city, was with Wittenberg College Glee Club here last season.—The is stronger than ever before. They expect to make a tour during the Christmas holidays. Quite a number of the Urbana Lodge of Elks came down in a body to see The Pearl of Pekin.—The Grand programme this season is a four-pager, and the best thing of the kind ever issued here.—This promises to be the best season in theatricals here for several years, mainly due to the excellent bookings.

Hyde is being complimented very highly by traveling managers upon his success with Faurot's Opera House, which, for a long time, was a "hotbed" to the profession. — F. T. Harvey, of Beach's Opera House, Cincinnati, will commence on the new scenery for Faurot's next week.

DEFIANCE.—MYERS' OPERA HOUSE (W. E. Belmer, manager): Ullie Akersom Oct. 30 drew two large and well-pleased audiences.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): Zozo Oct. 30 crowded house. Mother-in-Law 1, Waifs of New York 2, Chicks 3, Gray and Stephens 4, 5.—STANDARD OPERA HOUSE (A. W. Beach, manager): House dark.—ITEM: Will Henke has disposed of his interest in the Standard Opera House to his partner, A. W. Beach.

TOLEDO.—WHEELER'S OPERA HOUSE (S. W. Brody, manager): Rehan's co. in Surprises of Divorce to good, but disappointed houses Oct. 30, 31. Mr. Rehan has always given us a good performance, but his present co. is not up to the standard. Victoria Vokes 1, 2 to fair houses. Rice's Corsair 12, 13.—PEOPLE'S: P. F. Baker to packed houses. Time Will Tell week of 4.

UNRICHVILLE.—CITY OPERA HOUSE (Elvin and Van Ostrum, proprietors): Si Perkins had a packed and well-pleased house at advanced prices Oct. 24, 25. J. S. Murphy in Shaun Khee to fair business at advanced prices 31.

SANDUSKY.—BIEMILLER'S OPERA HOUSE (Rutger and Hig, managers): Ida Van Cortland co. week of Oct. 28.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. Kaufman, manager): Paul Kaurer co. gave a splendid performance Oct. 28.

ZANESVILLE.—SCHULTZ'S OPERA HOUSE (R. D. Schultz, manager): The Zozo co. appeared Oct. 29 to a good sized house. A Tin Soldier had large audiences 30, 31. The Mother-in-Law co. drew a fair-sized house 31.

CANTON.—SCHAEFER'S OPERA HOUSE (Louis Schaefer, manager): Sam Young's Melville co. closed a five nights' engagement Oct. 26; business after the first night was very poor; the performances of the dramas in their repertoire were very unsatisfactory. A Tin Soldier co. came 30 to S.R.O. Manager Schaefer has canceled the dates of the Victor Vandeville co. booked for 30, 31. Mr. Schaefer claims that he was deceived as to the character of their performance, and that since ascertaining its nature he will not permit them to occupy his house as advertised.—PERSONAL: Will Rehan left 25 for Brooklyn where he opens an engagement at Hyde and Rehan's Theatre 28.

MANFIELD.—MEMORIAL OPERA HOUSE (Cobb and Boyle, managers): Owing to Said Pasha's large audience Oct. 22 and Roland Reed's big advance 25th Uli is Akersom's business was light 23. She deserved better patronage as she has a good co. Her dancing won her frequent recalls. Roland Reed in The Woman Hater 25 was welcomed by an audience numbering 1,500; this is the third visit of Mr. Reed here, his audiences growing larger each time; he has good support in Theodore Rush, who makes a charming Mrs. Joy. Legal Wrong 24; Fugitive 25.—MILLER'S OPERA HOUSE (Miller and Dittenhofer, managers): Mother-in-Law 24 had a small but well-pleased audience. May Havenport 24; Little Nugget 25.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): The Spider and the Fly played to a crowded house Oct. 25. Arthur Rehan's Surprises of Divorce was presented to a fair house 28. Chicks, a sparkling three-act comedy, was given by a good co. to a light house. Many good specialties were introduced, and were enjoyed a number of times. Mother-in-Law 30, 31; light business.—ITEM: We, Us and Co., booked for 26, failed to appear that night. This is the third co. that has failed to materialize when booked this season. Of late the management of the Academy has been playing too many attractions a week, which I must say is a detriment both to the co. at the house and to the local manager. There has averaged between four and five attractions a week for the last few weeks, and I venture to say that one-half of these co. have not made their expenses. This town will not stand more than two or three attractions a week when produced in the present opera house.—The building in which the Academy is located changed hands last Saturday, passing from J. F. Seiderling to Messrs. H. Wade and Everett of Cleveland. There will be no changes at present in the interior.

CORNING.—MOHAWK'S OPERA HOUSE (John Moohan, proprietor): Money and Miller's Specialty and Novelty co. Oct. 29, 30 to crowded houses; this co. has been the average of the kind, carrying nineteen people and a uniform band.

POATESMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Al. G. Field's Minstrels played a good audience Oct. 29. Zozo 25 to good business. Only a Farmer's Daughter 6.—MENTION: Manager Grimes was so well pleased with Zozo that he insisted on a return date on Feb. 2.—ITEM: W. Zell, the gentlemanly treasurer of the Grand, has made many friends in the profession, who regard him as the right man in the right place.

WELLSVILLE.—COOPER OPERA HOUSE (W. D. Wade, manager): Si Perkins had the largest house of the season Oct. 28; general satisfaction. Nellie French 12.—ITEM: A set of new scenery has just been received from Seaman and Landis for the Opera House.—Manager Wade is now in New York on special business, and while there expects to book some first-class attractions for his house.

TROY.—TROY OPERA HOUSE (G. A. Brennan, manager): Casey's Troubles had a crowded house Oct. 24; there has never been a worse disappointment to our theatrogoers than this co. The co. was poor and the performance execrable. Gilbert's Opera co. 25, 26 played to good business, which they deserved.—ITEM: Manager Brennan has re-leased the Opera House for five years to the great satisfaction of our theatrogoers.—A marriage license was issued 26 to Charles E. Huntington and Jesse Mayhew, of the Gilbert Opera co.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): The Postage Stamp co. in A Social Session to big business. Gilbert Opera co. 27.

CINCINNATI.—CINCINNATI OPERA HOUSE (Charles H. Kellstadt, manager): John S. Murphy in Kerry Co. 26.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Frank Mett, manager): Zozo to splendid business Oct. 28. Nellie French 1, 2.

PIQUA.—CONOVER'S OPERA HOUSE (George Newton, manager): Casey's Troubles Oct. 26 to a large house; performance unsatisfactory. Gilbert Opera co. opened a three nights' engagement 31 to good business.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE (Thompson and Wav, managers): V. R. Victor's Great Vandeville co. to good business Oct. 23. Barlow Brothers' Minstrels 24, fair business. Frank Jones in Si Perkins 24; crowded house.

TIFFIN.—SHAWHAN'S OPERA HOUSE (C. B. Hubbard, manager): The Postage Stamp co. presented a Social Session Oct. 26 for the benefit of Tiffin Lodge No. 24 B. P. O. E. The house was packed to the doors. After the performance the co. was banqueted at the Elk's rooms.

FINDLAY.—DAVIS OPERA HOUSE (R. C. King, manager): One of the largest and most delighted audiences of the season greeted Lewis Morrison in Faust; the piece and co. were well received, and the costumes and scenery were simply superb.

BUCHTUS.—OPERA HOUSE (V. R. Chesney, manager): Ullie Akersom in Annette and Rehan Oct. 25, 26 to large and appreciative audience. Sprague's Postage Stamp co. in Social Session 29 packed the house.

HAMILTON.—MUSIC HALL (William H. Morner, proprietor): Fat Man's Club Oct. 22; big house. Casey's Troubles 28.—ITEM: The Hamilton Elks gave their first social of the season 31.

MT. VERNON.—WOODWARD OPERA HOUSE (L. G. Hunt, manager): Mother-in-Law Oct. 29; fair house and general satisfaction. Little Nugget 30.—ITEM: Mount Vernon Lodge No. 140, B. P. O. E. will be instituted 10.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Tin Soldier Oct. 28; fair business. Lord Fauntleroy drew a full house.—ITEM: Anna Bertha with a strong supporting co. to good business all the week; the work of Miss Boyle and Eugene Rook in Wynne's Oath was finished and effective; Jeffrey Stein in the role of a Frenchman won merit of applause; the star is remembered here by her excellent work in past seasons.

PENNSYLVANIA.

HARRISBURG.—OPERA HOUSE (George W. Markley, manager): Two Old Cronies (return engagement) Oct. 29 to the largest house of the season. The Kindergarten 31; fair business. Good co. and play finely presented. Zozo 25; good business despite the weather, which was unpropitious. Specialties were very enjoyable. Scenery and spectacular effects were much admired.

EASTON.—OPERA HOUSE: Keller gave a wonderfully fine performance to crowded house Oct. 29. J. C. Stewart and co. in The Two Johns to a rather top-heavy house. The play was good and was well acted throughout.

SCRANTON.—ACADEMY OF MUSIC (C. H. Lindsay, manager): Herne's Drifting Apart Oct. 28 to fair business. Keller 30, 31 to a light business, giving a fine entertainment. Carleton Opera co. Nov. 1, 2, with matinee, giving the best production of The Brigands and Nanon we have had. Business light and the co. justly dissociated with our theatrogoers, and the co. justly dissociated with our theatrogoers.

READING.—ACADEMY OF MUSIC (H. R. Jacobs, manager): With Mlle. Patrice as the star, was given its first production here. Mlle. Patrice is young, handsome and talented and gives promise to rise high in her profession. She received a curtain call and was frequently applauded during the evening. Her male support should be better as it detracts from her acting. The play is long and needs much pruning. It is somewhat improbable, but interesting.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Claire Scott in Theodora and Mary Queen of Scots Oct. 25, 26. The costumes were very fine. Gilbert's Dramatic co., booked for 12, stranded somewhere. One of the members of the co. is here now giving lessons on the guitar. Francesca Redding co. in repertoire week of 4.

SHENANDOAL.—THEATRE (P. J. Ferguson, manager): Woman against Woman Oct. 26; fair business. Claire Scott in The Circus Queen 28; large and well-pleased audience. The Two Johns 31; big business and delighted audience.

YORK.—OPERA HOUSE (B. C. Penta, manager): Wells, Harnish and Ten Brock's Two Old Cronies delighted a large audience Oct. 28. Claire Scott in Theodora to a small house 2.

TAMAKA.—ALLEN'S OPERA HOUSE (Charles F. Allen, manager): May Wheeler and Edmund Collier in the leading roles presented Woman Against Woman to a fair-sized audience Oct. 28. Claire Scott played to large and appreciative audience 31. Daniel Gilfeather as Uncle Dan's Messenger from Jarvis Section 5. Little Lord Fauntleroy 2.

PITTSBURGH.—MUSIC HALL (W. D. Evans, manager): Woman Against Woman Oct. 20; fair business. Mame Jansscheck as Lady Macbeth to good business 2. Our German Ward 4; Roland Reed 11.

MAUCH CHUNK.—CONCERT HALL (John H. Fager, manager): Woman Against Woman with May Wheeler and Edward Collier and a very strong co. Oct. 29 did a good business. Mugg's Landing 5.

NEW CASTLE.—PARK THEATRE (Scorer and Leslie, managers): James Reilly in The Broommaker of Carlsbad gave good satisfaction to very slim business Oct. 25. Daniel Boone co. played a top-heavy house 29.—OPERA HOUSE (R. M. Allen, manager): Daniel Kelly co. in After Seven Years played a small audience 25. Waifs of New York co. drew a large and satisfied audience 26.

WARREN.—LIBRARY HALL (W. A. Alexander, manager): James Reilly in The Broommaker of Carlsbad Oct. 28; fair and well-pleased house. Beacon Lights 9.

TITUSVILLE.—OPERA HOUSE (C. F. Lake, proprietor): Aaron Woodhull and Louise Arnot in Uncle Hiram Oct. 28. Splendid business and general satisfaction.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Mame Jansscheck in Meg Merrilies drew a large house Oct. 25. Little Lord Fauntleroy played two packed houses 26. Dr. McGlynn lectured 28 and Waifs of New York played a good audience 29. Two Old Cronies 4; James Reilly 8.

TOWANDA.—HALL'S OPERA HOUSE (C. T. Kirby, manager): Horne's Minstrels did a good house Oct. 25.

CONNELLSVILLE.—NEWBY'S OPERA HOUSE (Charles F. Hood, owner and manager): The Kindergarten played to a full house Oct. 23. Barlow Brothers' Minstrels 1.

WEESPORT.—WHITE'S OPERA HOUSE (A. W. Van Ande, manager): Kennedy, Williams and Magee in their new play Time Will Tell Oct. 28. Good business and satisfactory performance.

HAZELTON.—HAZEL HALL (W. J. Depue, manager): Sentenced for Life failed to appear Oct. 31. Mugg's Landing next.

WILLIAMSPORT.—ACADEMY OF MUSIC (Wm. G. Elliot, proprietor): Two Old Cronies Oct. 31 (return date). As usual standing-room only.

JOHNSTOWN.—PARKS OPERA HOUSE (McCann and Flynn, managers): Time Will Tell was presented Oct. 29 to a large and well-pleased audience. The new house starts very well with two large audiences in the same week. Unfortunately the management decided late to open the house and consequently have but few attractions booked. Our Jonathan 8. Daniel Kelly returns 13.

MAHAMOY CITY.—OPERA HOUSE (J. J. Quirk, manager): Claire Scott, supported by a well-balanced co. in Theodora and Mary Queen of Scots Oct. 29, 30, gave very good performance to small but appreciative audiences. Scenic effects fine. Two Johns 1.

NORTH EAST.—SHORT'S OPERA HOUSE (W. H. Sashora, manager): Woodhull-Arnot co. in Uncle Hiram to a crowded house Oct. 28. Audience well satisfied. Splendid orchestra. Emerson's Boston Stars were well received 30. They are certainly a co. of stars. Alabama Minstrels 11.

ALLENTOWN.—MUSIC HALL (A. S. Grim, manager): Siberia did a good business Oct. 26. Drifting Apart with Catherine and James Herne in the lead the 29, 30 to good business. Little Mabel: Earle is deserving of special mention. She is the best child actress that ever appeared on our stage.

BETHLEHEM.—OPERA HOUSE (L. P. Walters, manager): Nye and Riley for the benefit of the Bethlehem Rifles Oct. 25, drew a large and fashionable audience. Herne's Drifting Apart 31; fair house. Two Johns 4.—ITEM: Edward Thurmer, manager of Keller, was in town 31.

ERIE.—PARK OPERA HOUSE (J. I. Kett, manager): Mame Jansscheck Oct. 24; good business. Aaron Woodhull and Louise Arnot in Uncle Hiram 24; well-pleased audience. Peck's Bad Boy 24; fair house.

LOCKHAVEN.—OPERA HOUSE (J. N. Parnsworth, manager): The Pryor-Raymond co. Oct. 30, 31 to fair-sized audiences. Kelley's Expectations 1; Little Lord Fauntleroy 5.

OIL CITY.—OPERA HOUSE (Wagner and Reis, managers): The first opportunity for witnessing Little Lord Fauntleroy was accepted by a full house Oct. 30 and thoroughly enjoyed. Alberta Keen played the part of Cedric at the matinee and Ada Fleming alternated in the evening. The other leading roles were particularly well represented by Helene Roppel and King Hedley. Peck's Bad Boy 31; fair house. The Broommaker of Carlsbad 4.

LANCASTER.—PROCTOR'S OPERA HOUSE (C. L. Durban, manager): The Two Johns with E. C. Fitz and John Hart in the title roles drew large houses Oct. 28, 29. Ida Siddons' Burlesque co. opened to good business 31.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, owners and managers): P. F. Baker in Chris and Lena Oct. 25 did his usual large business here. James Reilly in Broommaker of Carlsbad gave a pleasing performance 26, the gods being very demonstrative. J. S. Murphy in Shaun Khee 26 made a very favorable impression. Kennedy, Williams and Magee in Time Will Tell 30. This "Big Trio" can come here again if they wish and will draw an overcrowded house.—OPERA HOUSE (Orr and Reis, owners and managers): Peck and Purnman's Daniel Boone 30; fair business.

HEADVILLE.—ACADEMY OF MUSIC (E. A. Hemstead, manager): James Reilly in The Broommaker of Carlsbad Oct. 29 to moderate business. The two children, Edna and Louise, were very clever in their respective roles. Little Lord Fauntleroy 31 matinee and evening. Both performances were well attended, that of the evening testing the capacity of the house. Ada Fleming as the little lord was charming. A large theatre-party of Allegheny College students numbering about sixty, attended in a body, all wearing Fauntleroy sashes.—ITEM: All

of the ushers, with one exception, refused to serve 31. Other attacks of the house were pressed into service and the large audience seated with but a trifling delay.

RHODE ISLAND.

PROVIDENCE.—PROVIDENCE OPERA HOUSE (Robert Morris, manager): Henry Lee in the great military drama The Specter, four nights with matinee. The patronage was very good. This is a strong, interesting play, wellcast.—GAIETY OPERA HOUSE (B. F. Keith, manager): A Rag Baby drew large houses, and was as amusing as ever. Old Sport was well portrayed by Ed. Chapman while Blanche Henshaw makes a pretty and very taking Venus Grant. In the Rank next.—PROVIDENCE MUSEUM (G. F. Lothrop, Co. managers): A Celebrated Case, with J. Gordon Edwards as Jean Renaud, supported by a stock co., played to fair business week closing 1.

WOONSOCKET.—WOONSOCKET OPERA HOUSE (George E. Hawes, manager): Dan Daly's Upside Down co. had a fair house Oct. 26. Shadows of a Great City played to one of the largest houses of the season 4, every seat being sold. Bernard Listman Concert co. 31. Annie Flaxley in 22 Second Floor 2.

NEWPORT.—NEWPORT OPERA HOUSE (H. Bull, manager and proprietor): The Lady's Concert co. rendered an excellent program 25 to 26, good house Oct. 29. Wallick's Castle King had good business 1. Annie Flaxley in 22 Second Floor 4. Primrose and West have up some fine paper for 4.

SOUTH CAROLINA.

CHARLESTON.—OWENS' ACADEMY OF MUSIC (W. T. Keogh, manager): The Wife drew fashionable houses Oct. 28, 29. Goodyear, Cook and Dillon's Minstrels gave an excellent bill 30, 31 to fair business. Daly's co. presented A Night Off and Arabian Night to good houses 1, 2.—GRAND OPERA HOUSE (J. E. O'Neill, manager): Webster and Brady's She appeared Oct. 29, 30 and matinee to fair houses. There is literally nothing to play, the scenic effect being its prominent feature. The Cadet Glee Club appeared in The Mikado to a good house, 1. Gorton's New Orleans Minstrels had a fair house 2.

GREENVILLE.—GILBERT OPERA HOUSE (J. C. Fitzgerald, manager): Main Line co. Oct. 18, 19; light business. Good co. A Night Off, 24, fair business.

SOUTH DAKOTA.

HURON.—GRAND OPERA HOUSE (O. P. Helm, manager): Professor C. Norris' Canine Paradox drew a big house Oct. 19. The Silver King co. played to fair business 21, 22.

TENNESSEE.

MEMPHIS.—MEMPHIS THEATRE (Frank Gray, manager): The After Dark co. opened to a packed house Oct. 28, and business continued splendid during the week.—ITEMS: Frank Gray has resigned his position as manager to accept one in the same capacity at the Grand Opera House. He will begin to book as early as possible. He has been connected with the Memphis Theatre for many years, and has always endeavored to please the public. His successor, Ellis Leubrie, will take charge. Mr. Leubrie, in connection with his brothers Louis and Jacob, had an interest in the building some years ago. Their many friends will be pleased to see them back again in their old quarters.

KNOXVILLE.—STARR'S THEATRE (Fritz Staub, proprietor): The Lilly Class Gaiety co. Oct. 29 to a crowded house. A Pair of Kids Nov. 1, 2. Twelve Temptations 4.

NASHVILLE.—THE VENDOR (J. O. Milson, manager): The Twelve Temptations has drawn large houses all the week, and the performances were very satisfactory. Haverly-Cleveland Minstrels 5, 6; A Pair of Kids 7-9.

MURFREESBORO.—NASH'S OPERA HOUSE (A. J. Masby, manager): Newton Beers in Lost in London delighted a fair house Oct. 29.

CLARKSVILLE.—ELDER'S OPERA HOUSE (Jas. T. Wood, manager): Mortimer Comedy co. Oct. 24 to poor business; co. fair.

COLUMBIA.—GRAND OPERA HOUSE (L. B. Hughes, manager): Newton Beers in Lost in London to a fair house Oct. 25.

TEXAS.

BEAUMONT.—CROSBY OPERA HOUSE (John B. Goshue, manager): Lillian Lewis co. in New Magdalen Oct. 22. Streets of New York 23. Both co. played to crowded houses, and gave the greatest satisfaction. This is Miss Lewis' second visit here, and she has become a great favorite.

FORT WORTH.—FORT WORTH OPERA HOUSE (G. H. Dashwood, manager): After Dark drew a 700 house Oct. 23. A Soap Bubble (with the accent on the Bubble) drew fairly well 25-26, and gave some pleasure to the small audience in attendance. Edward J. Connelley is the whole performance, and as manager to hold up his end of the line pretty well. Weather too warm for theatricals. With cooler weather and better companies the attendance will increase perceptibly.

DALLAS.—DALLAS OPERA HOUSE (H. Greenwall and Son, managers): After Dark co. to crowded houses Oct. 24-26. Good co. A Soap Bubble co. to good business 28.—BIJOU THEATRE: Thompson Opera co. in Fra Diavola, La Mascotte and Olette to good patronage week ending 24. This closes the engagement of this co. here. They will make a tour of Texas.—PERSONAL: J. C. Newall, a popular young man of this city, has been engaged as business manager of Thompson's Opera co.

SAN ANTONIO.—GRAND OPERA HOUSE (T. W. Mulally, manager): W. A. Brady's After Dark Oct. 18-20 to a big business. Hillyer and Ballinger Gift comb. 21-23; very light business and very poor co. Little's World 22; fair house.

TEMPLE.—BIJOU OPERA HOUSE (Joe Rudd, manager): E. J. Connelley in Soap Bubble Oct. 22 to good business. George Wilson's Minstrels drew a crowded house 23.

CORPUS.—CORPUS OPERA HOUSE (L. C. Bevere, manager): Ed. J. Connelley in A Soap Bubble Oct. 24 to fair business. Murray and Murphy 25; Georgia Minstrels 30.

WACO.—George Wilson's Minstrels drew a crowded house 25.—ITEM: Manager Garland has had the proscenium front of the stage covered with 5-lid plate glass, which is artistically hung with the finest kinds of plush and satin draperies.

SHERMAN.—SHERMAN OPERA HOUSE (A. Q. Nash, manager): Jennie Caley in An American Princess to a small house Oct. 23. Very good entertainment. Karl Gardner 26.

McDONOUGH.—McDONOUGH OPERA HOUSE (J. B. McDonough, manager): Jennie Caley in An American Princess Oct. 23. Charles A. Gardner 26.

GREENVILLE.—Jennie Caley in An American Princess Oct. 23 to only a fair house. Galleries well pleased.

GALVESTON.—THEMONT OPERA HOUSE (E. Greenwall and Son, managers): Lillian Lewis in As in a Looking Glass, New Magdalen and Duna Sol attracted but fair audiences Oct. 23 and 24. Miss Lewis is an artist of superior ability, has an efficient support, and certainly merited a more liberal patronage. Murray and Murphy presenting Our Irish Visitors 25-26 were favored with good business. The attraction is below the standard established here in the line represented. I am sure the public expected better at the hands of J. M. Hill, who manages these comedians. A wretched performance of Streets of New York by E. M. Gardner's co. was apparently enjoyed by a few careless, typical Sunday-night audience 27. Prof. D. M. Bristol and his aggregation of equine wonders opened 28 for four nights, and are entertaining large audiences. George Wilson's Minstrels next.

HILLSBORO.—OPERA HOUSE: Lillian Lewis in As in a Looking Glass.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Frank Daniels presented Little Peck Oct. 21, 22 to immense houses.—GRAND OPERA HOUSE (Witt Burgess, manager): Mr. Barnes of New York drew out two audiences that required the standing-room signs to be flung to the breeze early each evening. The play was of double interest to us, as the author, Mr. Archie Gunther, is an old Salt Lake man and has many friends here.—ITEM: Dollie Nobles is still resting here.—Frank Daniels and his co. rested for two days in Salt Lake City.—Manager Witt Burgess has his family here now, and is "one of us."

VERMONT.

BRATTLEBORO.—TOWN HALL: Two Sisters Oct. 29 pleased a large audience. Peck and Purnman's Uncle Tom's Cabin Oct. 25; poor co. to poor business. Mrs. General Tom Thum 26; fair attendance.

VIRGINIA.

CHARLOTTESVILLE.—LEVY'S OPERA HOUSE (Perry Shibley, manager): May Blossom Oct. 26, 27; fair houses. Bell-El in Mosquitoes 28, 29; good business. MacCollin Opera co. 26; fair business.

ROANOKE.—OPERA HOUSE (C. W. Becker, manager): Webster-Brady She Oct. 29 drew a large and well-pleased audience. Owing to the smallness of the stage they could only put up part of their scenery.—ITEM: Manager Becker has not secured a Christmas attraction yet.

RICHMOND.—ACADEMY OF MUSIC (Berger, Leath and Myers, managers): The Lyceum co. in The Wife closed an eminently successful engagement Oct. 28. Fred Ward 29-30; large audiences. Maggie Mitchell opened a three nights' engagement 31 to a large house. A Possible Case 2-4.—THEATRE (Mrs. W. T. Powell, manager): J. B. Polk 25-26; fair business. MacCollin Opera co. closed a weeks' engagement to small business 2. Little Lord Fauntleroy 12, 13.—COMIQUE (W. W. Putnam, manager): Good business week of 28.—OPERA HOUSE (Fred Webster, manager): A very good co. played to big business the entire week of 28.—CASINO (W. K. Tubman and Company, managers): This house was packed on the opening night, 28. The house has fully realized expectations. An excellent co. to fine business nightly.—HYMENEAL: Samuel E. Ellis, the manager of the MacCollin Opera co., and Miss Rilla Merton were married on the evening of 31 by Rev. Dr. S. S. Lambeth, of the Methodist Church, at the reverend gentleman's residence in this city. Only a few invited guests attended the happy event, after which all sat down to an elegant collation at Antonio's. Mrs. Munsee, mother of the bride, was also in attendance. J. W. Slocum and Miss Carrie Sweeney, Mr. MacCollin and Miss Fannie Hall did the honors during the ceremony. I wish the life of Mr. and Mrs. Ellis may have just enough clouds to make a glorious sunset.

WEST VIRGINIA.

CHARLESTON.—OPERA HOUSE (Berlew and Boggs, managers): Nellie French Oct. 25-26 with Saturday matinee to good business.

WISCONSIN.

MILWAUKEE.—ACADEMY (Jacob Litt, manager): The engagement of Rose Coghlan which began Oct. 21 was a complete success artistically, though the attendance was not all that could be desired. Miss Coghlan gave a very finished performance and is deserving all the praise she received from the local press. The co. is one of the most carefully selected and capable seen here this season. John T. Sullivan as Prince Saviani, Agnes Thomas as Mme. de Mortaigne and Frank Lander as Gaston Marcel were especially well received. Boston Ideals 11.—BIJOU (Jacob Litt, manager): The Fakir opened 21 to a crowded house and business was uniformly good the balance of the week.—STANDARD (Miller and Nicol, managers): Draper's Uncle Tom's Cabin played to poor houses since they opened 21; co. inferior. P. F. Baker week of 1.—ITEM: The Grand was dark last week; part of the time was held for the City Directory, but a failure to agree upon terms left the time open. The time being filled by the Uncle Tom co. at the Standard was originally booked by the Tom Sawyer co., which ran aground on a lee shore last week.—A very handsome medal was presented to the young comedian, Otis Weld Gill, who was at the Grand Avenue Theatre last week. The medal bears a very neat inscription and was presented to Mr. Gill by Thomas F. Howe.

WAUSAU.—GRAND OPERA HOUSE (H. L. Wheeler, manager): Edwin Barbour in A Legal Document Oct. 25. A poor play by a poor co. to a poor house.

BELOIT.—GOODWIN'S OPERA HOUSE (Howard and Wilson, managers): Eunice Goodrich week of Oct. 4 in repertoire.

CANADA.

LONDON.—GRAND OPERA HOUSE (Frank Kirchner, manager): Victoria Vokes at advanced prices drew a large and fashionable audience Oct. 25. King Cole II co. failed to put in an appearance 26, a big crowd thereby being disappointed.

WINNIPEG.—PRINCESS OPERA HOUSE (Campbell and Leach, lessees): Mrs. G. S. Knight drew large houses Oct. 21-26.—ITEM: Joseph Tees has been appointed agent for the Redpath Lyceum Bureau and will play his attractions in Victoria Hall. The opening co. will be Mrs. Scott's Minstrels Oct. 28, 29 to be followed by the Hyer Sisters Nov. 7, 8.

CHATHAM.—GRAND OPERA HOUSE (H. Harper, manager): Victoria Vokes and a capable co. presented Hubby to good business Oct. 26. The King Cole II. Opera 30, failed to appear and did not notify the management until 1:30 P. M. 25, when they were billed to appear, and wired at this late hour, "must cancel, impossible to make connections."

Manager Harper sustained considerable loss. Professor Morris' Equine Paradox 5.—ITEM: Our new orchestra of nine pieces made its debut 26 to the delight of our patrons. It is under the able leadership of Professor Aarinkston, late of the Fifth Avenue Theatre, New York City.

HAMILTON.—GRAND OPERA HOUSE (Thomas Reche, manager): Only a fair-sized audience greeted Victoria Vokes in A Mere Cipher and Hubby 24. The co., though not first-class, gave a very satisfactory performance and was deserving of a larger house. The White Slave, with Adelaide Fitz Allen as Lisa, opened to a top-heavy house 25. Miss Fitz Allen is a handsome woman with a good stage presence and gives a splendid impersonation of the title role. The remainder of the co. is very fair. Nora Clinch, the young Canadian violinist, made her first appearance since her return from Germany at the Grand 30 before a large and very fashionable audience. On her appearance she was greeted with rounds of applause and received many floral tributes. She gave an entertainment of the highest order. Boston Symphony and Orchestral Clubs 5.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

ADLAIDE MOORE CO.: Jefferson, Ia., Nov. 6, Watertown 7, Fond du Lac 8, Sheboygan 9, Manitowish 11, Green Bay 12, Appleton 13, Ripon 14, Berlin 15, Oshkosh 16, Wausau, Wis., 20, 21, Sheverson 22, Eau Claire 23.

ARTHUR REHAN CO.: Detroit, Mich., Nov. 4-6, Toronto Can., 8-9.

AFTER SEVEN YEARS CO.: Leetonia, O., Nov. 6, Rochester, Pa., 7, Uniontown 13, Conneville 14, Tyrona 15, Harrisburg 16, Philadelphia 18-week.

AFTER DARK CO.: Louisville, Ky., Nov. 4-week; Cincinnati 12-week; St. Louis 18-week.

ARMY BOYLE CO.: New Castle, Pa., Nov. 4-week.

ARMON CO.: Lynchburg, W. Va., Nov. 5, Richmond 7-9.

ALONE IN LONDON CO.: N. Y. City Nov. 4-week.

AARON WOODMILL CO.: Albion, N. Y., Nov. 6, Lockport 7, Medina 8, Buckport 9.

ADA GRAY CO.: Edinburg, Ill., Nov. 6, Carnegie 8, Jefferson City, Mo., 11, Fayette 14, Sedalia 15, Hannibal 16, Kansas City 18-week.

A LEGAL WRONG CO.: Pittsburg, Pa., Nov. 11-week.

AUGUSTIN DALY'S CO.: New York Oct. 2-indefinite.

A BUNCH OF KEYS (WESTERN) CO.: Brainard, Minn., Nov. 6, Fargo, Dak., 8, Wahpeton 9, Aberdeen 11, Watertown 12, Huron 13, Mitchell 14.

ADAMS DRAMATIC CO.: Danbury, Ct., Nov. 4-week; New Britain 11-week; New Brunswick, N. J., 18-week.

ARABIAN NIGHTS CO.: Toronto, Can., Nov. 4-week; Buffalo 11-week.

A. M. PALMER'S CO.: Brooklyn, E. D., Nov. 4-week.

ADELE FROST CO.: Rome, N. Y., Nov. 4-week; Fulton 11-week; Schenectady 18-20.

A BUNCH OF KEYS CO.: Morrisstown, Pa., Nov. 4, Trenton, N. J., 6, Hoboken 7, Massena 8.

ANNE PILEY CO.: New Bedford, Mass., Nov. 6.

A NIGHT OFF CO.: Athens, Ga., Nov. 6, Macon 7, Atlanta 8, Knoxville, Tenn., 11, Chattanooga 12, 13, Anniston, Ala., 13, Birmingham 15, 16.

AGNES HERRON CO.: Shreveport, La., Nov. 6, Tyler, Tex., 7, Terrell 8, Paris 9.

BOOTH-MODJESKA CO.: New York City, Oct. 12-eight weeks.

BRASS MONEY CO.: Kansas City Mo., Nov. 11-week; St. Louis 18-week.

BARRY-PAY CO.: New York City, Sept. 2-indefinite.

BLUEBEARD, JR. CO.: Philadelphia, Pa., Nov. 4-week.

BEACON LIGHTS CO.: Sandusky, O., Nov. 6, Youngstown 7, Meadville 8, Warren 9, Rochester 11-week.

BURLEIGH-MILNE CO.: Fort Scott, Kas., Nov. 7-9, Winfield 12-13.

BROOK-MAKER CO.: Mansfield, O., Nov. 20, Sandusky 21, Tiffin 22, Fostoria 23, Findlay 25, Lima 26, Wapakoneta 27, Sparta 28, Troy 29, Dayton 30.

BOSTON THEATRE CO.: Grand Rapids, Mich., Nov. 6, 7, Stevensport 8, 9.

BRAVING THE WORLD CO.: Cedar Falls, Ia., Nov. 6, 7, Sumner 8, Vinton 11, 12.

BOYLES' BABY CO.: Oshkosh, Can., Nov. 6, 7, Ogdensburg, N. Y., 8, Watertown 9, Toronto, Can., 11-week.

BURGLAR CO.: Kansas City, Nov. 4-week; Omaha 11-week.

CITY DIRECTORY CO.: Indianapolis, Ind., Nov. 6, Columbus, O., 7-10; Chicago 23, 25.

CHARLES T. ELLIS: Westfield, Mass., Nov. 6, Hartford, Conn., 7-9, New Haven 11-13, Bridgeport 14-16.

CAPTAIN SWIFT (Kate Claxton) CO.: Albany, N. Y., Nov. 4, 6, Poughkeepsie 7, Newburg 8, Yonkers 9, Philadelphia 11-week; New York City 18-week.

CARRIE STANLEY CO.: Tarboro, N. C., Nov. 4-week.

CHILD STEALER CO.: Natick, Mass., Nov. 6.

C. O. D. CO.: No. Attleboro, Mass., Nov. 7, Woonsocket, R. I., 8, Milford, Mass., 9.

CLEAN SWEEP CO.: Baltimore, Nov. 4-week; Philadelphia 11-week.

CLARA MORRIS CO.: N. Y. City Oct. 28-two weeks; Baltimore, Md., 11-week; N. Y. City 18-two weeks.

CHARLES WYNDAHE: N. Y. City Nov. 4-indefinite.

CONSAIR CO.: East Saginaw, Mich., Nov. 6, Detroit 7-9.

CHARLES E. VERNER CO.: Philadelphia Nov. 4-week; Brooklyn, N. Y., 11-week.

CHARLES A. GARNER CO.: San Antonio, Tex., Nov. 6, Houston 7, Galveston 8, 9, New Orleans 11-week; Pensacola, Fla., 18, Mobile, Ala., 19, Selma 20, Montgomery 21, Birmingham 22, 23.

CORA VAN TANSSEL CO.: Eufaula, Ala., Nov. 7, Thomasville, Ga., 8, Tallahassee, Fla., 9, Pensacola 10, Montgomery 11, 12, Selma 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

CATTLE KING CO.: Springfield, Mass., Nov. 11, 12, Holyoke 14, 15, Westfield 16, Cohasset 18, Amherst 19, Clarksburg 20, Johnston 21, Hion 22, Day 23.

COLD DAY CO.: Columbus, Miss., Nov. 7, Aberdeen 8, Tuscaloosa, Ala., 9, Talladega 11, Anniston 12, Gadsden 13, Rome, Ga., 14, Chattanooga, Tenn., 15, Marietta 16.

CASEY'S TROUBLES CO.: Goshen, Ind., Nov. 6, Kokomo 7, Crawfordsville 8, Vincennes 9, Evansville 10, Green Castle 11, Brazil 12.

CHEEK CO.: Elmira, N. Y., Nov. 6, Bath 7, Hornellsville 8, Jamestown 9, Titusville, Pa., 11, Mansfield, O., 12, Cleveland 13, 16.

CORA TANNER CO.: Jersey City Nov. 11-week; Brooklyn 18-two weeks.

D. A. KELLY CO.: Rochester, N. Y., Nov. 7, Bradstock, Pa., 8, Uniontown 9, Conneville 11, Mt. Pleasant 12, Indiana 13, Altoona 14, Tyrona 15, Harrisburg 16.

DENNIS THOMPSON: N. Y. City, indefinite.

DRIFTING APART CO.: Bristol, Ct., Nov. 6, Watertown 7, Bridgeport 8, 9, Meriden 11, Holyoke, Mass., 12, Westfield 13, Milford 14, Brockton 15, 16.

DEAR IRISH BOY CO.: Winfield, Kas., Nov. 7, Hutchinson 8, M. Pherson 9.

DAN MASON'S CO.: Baltimore, Nov. 4-week.

DAN'L SULLY CO.: Kansas City, Mo., Nov. 4-week; Omaha, Neb., 11-13, Sioux City 14-16, Des Moines, Ia., 18, 19.

DANIEL BOONE CO.: Brownsville, Pa., Nov. 6, Conneville 7, Mt. Pleasant 8, McKeesport 9, Monongahela City 11, Washington 12, Wheeling, W. Va., 13, Bellaire, O., 14, Marietta 15, Parkersburg, W. Va., 16.

DEVIL'S MINE CO.: Chicago, Nov. 4-week.

ETHEL CROSWELL CO.: Natick, Mass., Nov. 6, 7.

EVANGELINE CO.: Toronto, N. Y., Nov. 4-6, Buffalo 7-9.

ELY STOCK CO.: Petersburg, Va., Nov. 4-week, Durham, N. C., 11-week.

EDWIN ARDEN CO.: New Haven Ct., Nov. 7-9, Hartford 11-13, Worcester, Mass., 14-16, Boston 18-week.

EDWARD HARRIGAN'S CO.: Chicago, Nov. 4-two weeks.

EDWARD P. SULLIVAN CO.: New Haven, Ct., Nov. 7-9.

EFFIE RUSSELL CO.: Little Rock Ark., Nov. 5, Jackson, Tenn., 7, Clarksville 8, Bowling Green Ky., 9, Nashville Tenn., 11-13, Memphis 14-16.

EMMA FRANK'S DOT CO.: Winfield Kas., Nov. 6, Wichita 7-9, Kansas City, Mo., 11-week; Lincoln Neb., 27-21.

EMMA TITTLE CO.: Pendleton Ore., Nov. 8, Dallas 9.

EDWIN P. MAYO: St. Louis Nov. 4-week.

ETNA KENDALL CO.: Nashville Tenn., Nov. 7-9.

EMMA WELLS CO.: Buckingham Can., Nov. 7-13.

ETHEL CLAYTON CO.: Burlington Ia., Nov. 6, Mt. Pleasant 7, Fairfield 8, Washington 9, Muscatine 10.

ETHEL CO.: New Haven Ct., Nov. 7-9.

E. H. SOUTHERN: Providence, R. I., Nov. 4-week; Brooklyn, N. Y., 11-week; Jersey City 18-week.

FRANKIE JONES CO.: Fort Madison, Ia., Nov. 7-9, Keokuk 12-16, Burlington 18-20.

PELLA A. VINCENT CO.: Salida, Cal., Nov. 7-9.

FILSON-ERROL CO.: Bellaire, O., Nov. 7, Steubenville 8.

FANNIE WELLS CO.: N. Y. City Nov. 4-week; Brooklyn 18-week.

FUNCE GOODWIN: Dubuque, Ia., Nov. 4-week; Cedar Rapids 11-week; Des Moines 18-week.

PANTHERA (R.) CO.: Bay City, Mich., Nov. 6-7, East Saginaw 8-9, Lima, O., 11-12, Akron 13, 14, Youngstown 15-16.

FRANK MAYO CO.: Sacramento Cal., Nov. 11, 12, Stockton 13, 14, Fresno 15-17, Pasadena 18, Pomona 19, San Bernardino 20, 21, San Diego 22-23.

FLOY CROWELL CO.: Holyoke, Mass., Nov. 4-week; Worcester 11-week; New Bedford 18-week; Taunton 25-week.

FREDERICK WARDE: Washington, D. C., Nov. 4-week; Staunton, Va., 15, Roanoke 12, 13, Danville 14, Raleigh, N. C., 15, Goldsboro 16.

FRANCESCA REDDING CO.: Danville, Pa., Nov. 4-week.

FUGITIVE CO.: Chicago, Nov. 4-week; Warsaw, Ind., 11, Huntington 12, 13, Findlay, O., 14, 15, Elkhart, Ind., 16, Salamanca, N. Y., 17, Elmira 18, Hudson Falls 20, North Adams, Mass., 21, Lowe 12, 23, Boston 25-27.

FRANK DANIELS CO.: San Francisco, Oct. 28-three weeks; San Jose Nov. 18, Oakland 19-20, Sacramento 21-22, Omaha 28-30.

PERNELL CO.: Indianapolis, Ind., Nov. 6.

FREDERICK LORANGER CO.: Mendon, Mich., Nov. 6, 7, Constantine 8, 9.

GREY METROPOLIS CO.: Brooklyn, E. D., Nov. 4-week.

GUILTY WITHOUT CRIME CO.: Houston, Tex., Nov. 6, 7, San Antonio 8, 9, Brenham 12, Waco 13, Dallas 14, Fort Worth 15, Denison 16, Little Rock 18, Marshall 19.

GRAHAM EARLE CO.: Delphos, O., Nov. 4-week; Lima 11-week.

HAROLD LIGHTS CO.: Cleveland, O., Nov. 4-week.

HATTIE DEANARD-CHASE: Knoxville, Tenn., Nov. 6, Chattanooga 7, Rome, Ga., 8, Anniston, Ala., 9, Atlanta, Ga., 11, 12, Athens 13, Augusta 14, Savannah 15, 16.

HELD BY THE ENEMY CO.: New Orleans Nov. 4-week; Galveston, Tex., 11-12, Houston 13, Brenham 14, Austin 15-16.

HOLE IN THE GROUND CO.: Troy, N. Y., Nov. 8, 9.

HATTIE HARVEY CO.: Dixon, Ill., Nov. 6, La Salle 7, Springfield 8, Bloomington 9, Chicago 11-week.

HE, SHE, HIM, HER CO.: St. Charles, Mo., Nov. 4, Hannibal 5, Peoria 6, Pana, Ill., 7, Anderson 8, Muncie 9, Louisville 11-week.

HIS NATURAL LIFE CO.: York, Pa., Nov. 4-6, Lancaster 7-9.

HARDIE-VON LEER CO.: Brooklyn, E. D., Nov. 4-week; N. Y. City 11-week; Hoboken, N. J., 18-week.

HELD BY THE ENEMY CO.: New Orleans, Nov. 4-week; Galveston, Tex., 11, 12, Houston 13, Greenview 14, Austin 15, 16.

HANS THE BOATMAN CO.: Newark, N. J., Nov. 4-week.

HOOP OF GOLD CO.: Boston, Nov. 4-week.

HILARITY CO.: Indianapolis, Ind., Nov. 4-week.

IVY LEAF CO.: Denison, Tex., Nov. 6, Paris 7, Marshall 8, Texarkana, Ark., 9, Hot Springs 11, 12, Little Rock 13, 14, Pine Bluff 15, Helena 16, Memphis, Tenn., 18-20, Paducah, Ky., 21, St. Louis 25-week.

IRISH HEADS AND GERMAN HEARTS CO.: Ballston Spa, N. Y., Nov. 6, Saratoga 7, Schenectady 8.

IDA VAN CORTLAND CO.: Ann Arbor, Mich., Nov. 4-week; Ypsilanti 11-week; Chatham, Ont., 18-week.

IRISH HEARTS OF OLD CO.: McPherson, Kas., Nov. 6, Topeka 8, 9, Lawrence 11, Ottawa 12, St. Joseph, Mo., 13, 14, Atchison, Kas., 15, Leavenworth 16.

IN THE RANKS CO.: Providence, R. I., Nov. 4-week; New Bedford, Mass., 11, Attleboro, Vt., 12, Marlboro 13, Adams 14, North Adams 15, Pittsfield 16.

J. K. EMERY CO.: Boston, Nov. 4-week; N. Y. City 11-week; Philadelphia 18-week.

J. H. WALLACE CO.: Pawtucket, R. I., Nov. 6, Norwich, Ct., 7, Wilimantico 9.

JOHN S. MURPHY CO.: Anderson, Ind., Nov. 6, Connersville 7, Greensburg 8, Paris, Ill., 9, Jacksonville 12, Moberly 13, Marshall 14, Macon 15, Ottawson, Kas., 16.

JEFFERSON-FLORENCE CO.: N. Y. City Oct. 14-three weeks.

J. B. PINK CO.: Norwalk, Ct., Nov. 6, Bridgeport, R. I., 7, New Britain 8, Meriden 9, Mystic 11, Newport, R. I., 12, Fall River, Mass., 13.

JAMES REILLY CO.: Elmira, N. Y., Nov. 6, Hornellsville 7, Bradford, Pa., 8, Erie 9, Youngstown, O., 11, Akron 12, Canton 13.

J. J. DOWLING CO.: Dayton, O., Nov. 4-week.

JOHN A. STEVENSON CO.: Boston Nov. 4-week.

JANE COOPER CO.: Oskosh, Wis., Nov. 7, Madison, Wis., 8, Eau Claire 9, St. Paul, Minn., 11-13, Minneapolis 14-16.

JENNIE CALEF CO.: Topeka, Kas., Nov. 11-week.

JULIA MARLOWE: Chicago Nov. 4-week.

KINDERGARTEN CO.: Philadelphia Nov. 4-week.

KATE CASTLETON: Madison, Wis., Nov. 6, Oshkosh 7, Sheboygan 8, Chicago 11-week.

KATE PURCELL CO.: Norwich, Ct., Nov. 4, Middletown 5, Rockville 6, Mystic 7, New London 8, Stonington 9.

KEENE THEATRE CO.: Brandon, Wis., Nov. 7-9.

KEEP IT DARK CO.: Wichita, Kas., Nov. 5-6, Newton 7, Dodge City 8, Garden City 9, Denver, Col., 11-week; North Platte, Neb., 18, Carney 19, Grand Island 20, Fremont 21, Plattsmouth 22, Creston 23, Kendall 24, Philadelphia Nov. 4-two weeks.

KAJANKA CO.: Cleveland, O., Nov. 4-week; Buffalo 11-week; Pittsburg 18-week.

LAGARDERE CO.: Scranton, Pa., Nov. 8.

LITTLE LORD FAUNTLEROY CO.: Sacramento, Cal., Nov. 6, 7, San Jose 8, Santa Cruz 11, Oakland 12-14, Santa Rosa 15, Woodland 16, Virginia City 18, Carson 19, Reno 20, 21, Salt Lake 22, 23, Denver 25-week.

LITTLE LORD FAUNTLEROY CO.: Williamsport, Pa., Nov. 6, Shamokin 8, Pottsville 9.

LIZZIE EVANS CO.: Montgomery, Ala., Nov. 6-9, Selma 10, Louisville, Ky., 11-week; Columbia, Ind., 18, Terre Haute 19, Herderson, Ky., 20, Evansville, Ind., 21, Decatur 22, 23, St. Louis 25-week.

LAWRENCE BARRETT: St. Louis Nov. 4-week; Cincinnati 11-week; Baltimore 18-week.

LITTLE NUGGET CO.: Milwaukee, Wis., Nov. 4-week.

LITTLE TRIXIE CO.: Galesburg, Ill., Nov. 7, Galva 8, Lights and Shadows CO.: Chicago Nov. 4-week.

LILLIAN LEWIS: Dallas, Tex., Nov. 8, 9, Greenville 11, McKinney 12, Denison 13.

LEWIS MORRISON: Lafayette, Ind., Nov. 4-week; Danville, Ill., 5, Terre Haute, Ind., 6, Indianapolis 7-9, Cincinnati 10, St. Louis 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

LITTLE TRAMP CO.: La Salle, Ill., Nov. 7, Springfield 8, B. oomington 9.

LEGAL WRACK CO.: Rochester, N. Y., Nov. 4-week.

LOUIS JAMES: New Orleans Nov. 4-week; Pensacola, Fla., 11, Mobile, Ala., 12, Selma 13, Montgomery 14, 15, Columbia 16, Macon, Ga., 18, Chattanooga 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

LYCEUM THEATRE (Prohman's) CO.: Brooklyn, N. Y., Nov. 4-week.

LESLIE DAVIS CO.: Beaumont, Tex., Nov. 6-9.

LEGAL DOCUMENT CO.: Grand Rapids, Mich., Nov. 6, Ludington 7, Manistee 8, Flint 9, Detroit 11-week.

MINNIE MADDERN: Los Angeles, Cal., Nov. 6, 7, San Francisco 11-two weeks.

MAY HENDERSON CO.: Bath, N. Y., Nov. 4-week; Mount Morris 11-week.

MONTAINE VAUGHN CO.: Lynn, Mass., Nov. 6, Salem 7, Haverhill 9, Lyndene, R. I., 11-week.

MAMMA CO.: Kansas City, Mo., Nov. 4-week.

MACLEAN-PRESCOTT CO.: Greenville, Miss., Nov. 7, Vicksburg 8, 9, Shreveport, La., 11, 12, Marshall, Tex., 13, Texarkana, Ark., 14, Paris, Tex., 15, Sherman 16, Denison 18, Fort Worth 20, 21, Dallas 22, 23, Waco 25.

MORA CO.: Nashua, N. H., Nov. 4-week; Lewiston, Me., 11-week; Norwalk, Conn., 18-week.

MAY BROTONNE CO.: Grinnell, Ia., Nov. 4-week; Des Moines 11-week.

MAGGIE MITCHELL CO.: Baltimore Nov. 4-week; Philadelphia 11-week; Brooklyn, N. Y., 18-week.

MONROE-RICE CO.: St. Louis Nov. 4-week; Louisville, Ky., 11-week; Parkersburg, W. Va., 18, Wheeling 19, 20, McKeesport 21, 22, Altoona 23, Macon 24, Haverhill 25, Decatur 26, Chattanooga 27, Knoxville 28, 29, Atlanta 30, New Orleans 31.

MURPHY-MURPHY CO.: New Orleans Nov. 4-week; Mobile, Ala., 11, Selma 12, Montgomery 15, Birmingham 14, Atlanta, Ga., 15, 16.

MANKIND CO.: Detroit, Mich., Nov. 4-week.

MRS. GEO. S. KNIGHT CO.: Rock Island, Ill., Nov. 5, Davenport, Ia., 6, Iowa City 7, Cedar Rapids 8, Marshall 9, Des Moines 11, Council Bluffs 13, Omaha, Neb., 14-16.

MAZEPPA CO.: Chicago Nov. 4-week.

MARGARET MATHER CO.: Galveston, Tex., Nov. 6, 7, Houston 8, 9, New Orleans 11-week; Mobile, Ala., 18, Selma 19, Birmingham 20, Chattanooga 21, 22, Knoxville 23.

MONTICORN CO.: New Orleans Nov. 7-9.

MONTICORN CO.: Philadelphia Nov. 4-week; Wheeling, W. Va., 11, Zanesville 12, Springfield 13, Dayton 14, 15, Landay 16, Ann Arbor, Mich., 18, Fort Huron 19, Bay City 20, East Saginaw 21, Lansing 22, Kalamazoo 23.

MOISTE CHRISTO (O'Neill's) CO.: Johnston, N. Y., Nov. 11, Rome 12, Auburn 13, Ithaca 14, Elmira 15, Hornellsville 16.

MOTHER-IN-LAW CO.: Louisville, Ky., Nov. 7-9, Lexington 11, Norfolk, Va., 12-16, Brooklyn, N. Y., 18-week.

MOREY-MILLER SPECIALTY CO.: Point Pleasant, W. Va., Nov. 6, 7.

MUGGS' LANDING CO.: Wahoo, Neb., Nov. 6, Plattsmouth 7, Council Bluffs, Ia., 8, 9.

MITCHELL-ROBINSON CO.: Wyoming, Nov. 7-9, Canton 11-week.

MARTHA WREN CO.: Fremont, O., Nov. 4-week.

MIDNIGHT BELL CO.: Columbus, O., Nov. 4-week; Pittsburgh 11-week; Chicago 18-two weeks.

MILTON NOBLES: Portland, Ore., Nov. 4-week.

MARIE WAINWRIGHT: Newark, N. J., Nov. 11-week.

MME. JANASCHKE: Sunbury, Pa., Nov. 6, Scranton 7, Easton 8, Allentown 9, Reading 11, Lancaster 12, Harrisburg 13, Wilkesbarre, Pa., 14, Norristown, N. J., 15, Bristol 16, Brooklyn, N. Y., 18-week.

MAUDE ATKINSON: Yazoo City, Miss., Nov. 6-9, Greenville 11, 12, Fort Gibson 13, Natchez 14, Baton Rouge, La., 15, 16.

MINNIE MILNE CO.: Cleveland, O., Nov. 7-9, Kent 11, New Castle 12, 13, Salem 14, Altoona 15, 16.

MR. BARNES OF NEW YORK CO.: San Francisco Oct. 28-two weeks.

NAT GOODWIN CO.: Louisville Nov. 4-week; Memphis 11-13, Nashville 14-16, Wheeling 18, Zanesville 19, Dayton, O., 20, Springfield 21, Akron 22, Mansfield 23, Cincinnati 25-week.

N. W. CO.: Newark, N. J., Nov. 4-week.

NATURAL GAS CO.: Minneapolis, Minn., Nov. 7-9, Marshalltown, Ia., 11, Des Moines 12, Iowa City 13, Davenport 14, Burlington 15, Creston 16, Omaha, Neb., 18, 19, Lincoln 20, Topeka, Kas., 21, 22, Leavenworth 23.

NELSON VAUDEVILLE CO.: Washington, D. C., Nov. 4-week.

NEW YORK THEATRE CO.: Findlay, O., Nov. 7-9.

NORODY'S CLAIM: Dayton, O., Nov. 4-week; Toledo 11-week.

NEGROTT'S CO.: Gutterburg, Ia., Nov. 4-week.

NORLE OUTCAST CO.: Chanute, Kas., Nov. 7, Pittsburg 8.

NELSE COMPTON CO.: Salem, O., Nov. 4-week; Hamilton 11-week.

N. S. WOOD: Newark, N. J., Nov. 4-week.

OLD HOMESTEAD CO.: St. Paul, Minn., Nov. 4-week; Minneapolis 11-week; Duluth 18, 20, Stillwater 21, Sioux City, Neb., 22, 23.

OLD JED PROUTY CO.: Philadelphia Nov. 4-two weeks.

ONE OF THE FINEST CO.: Kansas City, Nov. 4-week.

OLIVER BYRON CO.: St. Louis, Nov. 4-week; Chicago 11-week; Fort Wayne, Ind., 18-week.

OLYMPIC THEATRE CO.: Goshen, N. Y., Nov. 7, 8, Warsaw 11-16, Wellsville, 11-17.

OLE OLSON CO.: Minneapolis, Minn., Nov. 4-week.

ONE OF THE BRAVEST CO.: Chelsea, Mass., Nov. 12, Fall River 13, So. Framingham 14, Fitchburg 15, Marlboro 16, Lawrence 18, Woonsocket 19, No. Attleboro 20, Portsmouth 21, Amesbury 22, Haverhill 23.

OUR GERMAN WARD: Pittsburg, Pa., Nov. 6, Scranton 11, 12, Plymouth 13, Naticoke 14, Bloomsburg, N. J., 15, Danville, Pa., 16, Ashland, 19, Shamokin 20, Shenandoah 21, Mahanoy City 22, Allentown 23.

P. F. BAKER CO.: Milwaukee, Nov. 4-week; Joliet 11, Ottawa 12, Streator 13, Galesburg 14, Pekin 15, Quincy 16, St. Joseph, Mo., 17, Kansas City 18-week.

POSTAGE STAMP CO.: Elgin, Ill., Nov. 9, Monmouth 11, Galesburg 12-14.

PATRICK CO.: Lancaster, Pa., Nov. 8, 9, Philadelphia Nov. 11-week.

PAULINE PARKER: Baltimore, Md., Nov. 4-week; York, Pa., 11, Columbia 12; Pottstown 13.

POSSIBLE CASE CO.: Richmond, Va., Nov. 4-7, Norfolk 8, 9, Petersburg 11, Lynchburg 12, Danville 13, Charlotte, N. C., 14, Charleston, S. C., 15, 16, Savannah 17, 18, Augusta 20, Macon 21, Atlanta 22, 23, Patti 24, Stockton, Cal., Nov. 7.

PASSION'S SLAVE CO.: Canton, Ill., Nov. 6, Bloomington 7, Kankakee 8, Loganport, Ind., 9, Peru 11, Fort Wayne 12, Anderson 13, Dayton, O., 14-16.

PAT RONEY CO.: Brooklyn, N. Y., Nov. 4-week.

PEOPLE'S THEATRE CO.: Dover, N. J., Nov. 4-9, Passaic 11-16.

PEARL MARVILLE CO.: Kalamazoo, Mich., Nov. 4-week; Bay City 11-13, Saginaw 14-16, Flint 18-week.

PAUL KAUFAR CO.: Cincinnati Nov. 4-week; Chicago, Nov. 10-week; Detroit 18-week; Cleveland 25-week.

ROSINA VOKES CO.: San Francisco Nov. 4-two weeks.

RUBIE'S REFINED COMEDY CO.: Clarksville, Tex., Nov. 4-week; Bonham 11-week.

ROSE LIND CO.: Philadelphia Nov. 4-week.

RUBY LAFAYETTE CO.: Grand Island, Neb., 4-6.

REDEMPTION-BARRY CO.: Brooklyn, N. Y., Nov. 4-week; Bridgeport, Ct., 11-13, Hartford 14-16, Albany, N. Y., 21-23.

ROGER LA HONTE: N. Y. City Nov. 4-week.

RIGHT'S RIGHT CO.: Rochester, N. Y., Nov. 11-week.

ROBERT DOWNING CO.: Sioux City, Ia., Nov. 6, 7, Omaha, Neb., 8, Lincoln 11, Beatrice 12, Atchison, Kas., 13, Leavenworth 14, St. Joseph, Mo., 15, 16, Lawrence, Kas., 18, Topeka 19, Arkansas City 20, Newton 21, Wichita 22, 23, Kansas City 25-week.

ROBERT MANTELL: Rochester, N. Y., Nov. 4-6, Oswego 7, Syracuse 8.

REUBEN GLUE CO.: Rochester, N. Y., Nov. 4-week.

ROLAND REED CO.: Plattsville, Pa., Nov. 6, Harrisburg 7, Wilkesbarre 8, Scranton 9, Pittston 10, Manahunk 12, Hazleton 13, Reading 14, Plainfield 15, Elizabeth 16.

RIP VAN WINKLE CO.: Marshall, Tex., Nov. 6, Texarkana 7, Palestine 8, Dallas 11, 12, Fort Worth 13, 14, Royce-Lansing CO.: Fort Collins, Col., Nov. 6, Longmont 7, Boulder 8, Central City 9.

ROY BABY CO.: Philadelphia, Nov. 4-week; New York City 11-week; Washington 18-week.

ROYAL PASS CO.: Buffalo, N. Y., Nov. 7-9.

ROSE COUGHLIN CO.: Memphis, Tenn., Nov. 4-week; St. Louis 11-week; Cleveland, O., 18-week.

RICHARD MANSFIELD: Philadelphia Nov. 4-week.

SCOTT GUNN CO.: Louisiana, Mo., Nov. 4-week.

STUART ROBINSON: Denver, Col., Nov. 4-week; Los Angeles, Cal., 11-16, San Francisco 18-three weeks.

SHADOWS OF A GREAT CITY CO.: Boston Mass., Nov. 4-week; Taunton 11, Brockton 12, New Bedford 13, Newport 14, Fall River 15, 16, New London, Ct., 18, Norwich 19, Willimantic 20, Hartford 21-23.

SHERANDOAH CO.: New York City Oct. 21-indefinite.

SI PERKINS CO.: Decatur, Ill., Nov. 6, Springfield 7.

STUCK GAS CO.: Birmingham Nov. 7-9.

SUE ALARM CO.: Omaha, Neb., Nov. 7-9, Sioux City 11, 12, Des Moines 13, 14, Peoria 15, 16, Chicago 18-week.

STREETS OF NEW YORK CO.: Belton, Tex., Nov. 6, Waco 7, Ft. Worth 8, 9, Denison 11, Sherman 12, Gainesville 13, Cleburn 14, Dallas 15, 16.

STUART THEATRE CO.: Noblesville, Ind., Nov. 4-week; Crawfordville 11-week; Lebanon 18-week.

SIBERIA CO.: Baltimore, Nov. 4-week; Pittsburg, Pa., 11-week; Du Bois 18, Williamsport 19, Scranton 20, 21, Trenton 22, 23.

SEYMOUR-STRAITON CO.: Newark, Del., Nov. 4-week; Coatsville Pa. 11-week.

SPIDER AND FLY CO.: Milwaukee, Wis., Nov. 4-week; St. Paul, Minn., 11-week; Minneapolis 18-week.

SOL SMITH RUSSELL CO.: Pittsburg, Nov. 4-week; Kalamazoo, Mich., Nov. 11-week; Muskegon 18; Grand Rapids 19, 20, Indianapolis 21-23.

SILVER KING CO.: Cedar Falls, Nov. 13, Waterloo 12, Independence 13, Manchester 14, Galena, Ill., 15, Freeport 18, Sterling 19, Lyons, Ia., 20, Maquoketa 21, Rock Island, Ill., 22, Moline 23, Davenport, Ia., 24.

SWEET LAVENDER CO.: Montreal, Can., Nov. 4-week; Syracuse 11-13, Rochester 14-16, Toronto, 18-20, Buffalo 21-23.

SOAP BUBBLE CO.: Hope Ark. Nov. 7, Hot Springs 8, 9.

STANDARD THEATRE CO.: Marion, Nov. 4-week.

SALVINE: Boston, Nov. 4-two weeks.

SI PERKINS CO.: Crawfordville, Ind., Nov. 4, Paris 5, Decatur, Ill., 6, Springfield 7, Altoona 8, Sedalia, Mo., 9, Kansas City 11-week.

THOMAS W. KEENE CO.: Atchison, Kas., Nov. 6, Topeka 7, Emporia 8, Lawrence 9, Ottawa 11, Sedalia 12, Nevada 13, Fort Scott, 14, Parsons 15, Springfield 16, Fort Smith 18, Little Rock 19, 20, Memphis, Tenn., 21-23.

TWO SISTERS CO.: Fall River, Mass., Nov. 6, 7, New Bedford 8, Newport, R. I., 9, Worcester,

Mass., 11-13, Springfield 14-16, Bridgeport, Conn., 18-20, New Haven 21-23.

TIME WILL TELL CO.: Toledo O., Nov. 4-week; Grand Rapids 11-week; Chicago 18-week.

THOS. E. SHEA CO.: Bridgeport, Nov. 4-week.

TWO OLD CHRONES: Bradford Pa., Nov. 6, Erie 7, Titusville, Oil City 9.

TWO JOINS CO.: Oconto N. Y., Nov. 12, Binghamton 13, Horseville 14, Bradford Pa., 15, Erie 18, Ashtabula 19, Warren 20, Renova 21, Mansfield O., 22, Upper Sandusky 23.

THE WORLD AGAINST HER CO.: Brooklyn, E. D., Nov. 4-week; Philadelphia 12-week.

THROWN UPON THE WORLD CO.: Sing Sing N. Y., Nov. 7, Poughkeepsie 8, Peekskill 9, Haverstraw 11, Elizabeth, N. J., 12, Bristol, Pa., 13, Atlantic City N. J., 15, Millville 19, Bridgeport 20, Salem 21, Woodstown 22, Burlington 23.

THE BLUE AND THE GRAY CO.: Albany, N. Y., Nov. 4-week.

THE WIFE CO.: Atlanta, Ga., Nov. 6, 7, Birmingham 8, 9, Selma, Ala., 11, Montgomery 12, 13, Pensacola 14, Mobile 15, 16, New Orleans, La., 18-week.

TOM RACKETT CO.: Brooklyn N. Y., Nov. 4-week.

TWO SISTERS CO.: Fall River Mass., Nov. 6, 7, New Bedford 8, Newport R. I., 9.

TIN SOLDIER CO.: Cincinnati O., Nov. 4-week.

THE STOWAWAY CO.: St. Paul, Minn., Nov. 4, 6, Minneapolis 7-9, Duluth 11, 12, Eau Claire 13, La Crosse 14, Rockford, Ill., 15, Elgin 16, Chicago 17-week.

TRUE IRISH HEARTS CO.: Troy, N. Y., Nov. 4-week.

ULIE AKERSTROM CO.: Lafayette, Ind., Nov. 6, 7, Danville, Ill., 8, 9, Decatur 12, Springfield 13, 14, Hannibal, Mo., 15, 16, Quincy, Ill., 18, 19, Louisiana, Mo., 20, 21, Mexico 22, Columbia 23.

UNCLE HIRAM CO.: Lockport, N. Y., Nov. 7, Medina 8, Brockport 9, Oswego 14, Malone 18, Rutland, Vt., 22, Holyoke, Mass., 30.

UPSIDE DOWN CO.: Cortland, N. Y., Nov. 8, Ithaca 9, Auburn 11, Oswego 12, Binghamton 14, Oswego 15, Penn Yan 16, Boston 18-week.

UNCLE TOM'S CABIN (Webber's) CO.: Baltimore, Nov. 11-week; Washington 18-week.

UNCLE TOM'S CABIN (Grissold's) CO.: Omaha, Neb., Nov. 7, Fremont 8, Schuyler 9.

UNCLE TOM'S CABIN (Peck and Furman's) No. 1) CO.: Stockbridge, Mass., Nov. 6, Lee 7, Winsted 8, Waterbury 9.

UNCLE TOM'S CABIN (Peck and Furman's) No. 2) CO.: Allentown, Pa., Nov. 7, Bethlehem 8, Harrisburg 9.</

HAVERLY-CLEVELAND MINSTRELS: Lawrence, Mass., Nov. 7, Boston 11-week; Waltham 14, Brockton 14, Marlboro 14, Lynn 14, Fall River 14, Pawtucket 14, Haverly - CLEVELAND MINSTRELS: Nashville Tenn., Nov. 6, 7, Evansville 6, Terre Haute 9, Lafayette 11, South Bend 12, Grand Rapids 13, MCCABE-YOUNG MINSTRELS: Fort Dodge, Ia., Nov. 6, Perry 7, Boone 8, Webb City 9, Mason City 12, Austin, Minn., 13, Oaaga, Ia., 14, Charles City 15, Waverly 16, Sioux Falls, Dak., 17, Waterloo, Ia. 19, Independence 20, Manchester 21, Joliet, Ill., 22, Schenectady, Wis., 23, PRINCE OF WEST MINSTRELS: Boston Nov. 4-week; N. Y. City 12-week.

WAGNER'S MINSTRELS: New Orleans Nov. 4-week.

CIRCUSES.

ANDREWS' CIRCUS: Concord, N. C., Nov. 6, Salisbury 7, Lexington 8, High Point 9.

SELLA BROTHERS' CIRCUS: Austin, Tex., Nov. 7, Brenham 7, Houston 8, Galveston 9.

MISCELLANEOUS.

BRISTOL'S EQUINES: Austin, Tex., Nov. 6-9, San Antonio 10-14, Taylor 15, Dallas 16-21, Sherman 22, 23.

BARTHOLOMEW'S EQUINES: New Haven, Ct., Nov. 4-week; Bridgeport 11-week; Providence 18-week.

ELI PERKINS: Muskegon, Mich., Nov. 7.

FOREPAUGH'S COME: Boston Nov. 4-week; Brooklyn 12-week; Holyoke 15-week.

GEO. W. CARLE: Medina, N. Y., Nov. 6, Wellington, Ont., Nov. 7, Allandale 9, Toronto 11, Erie, Pa., 12, Cincinnati 13, Emporia, Kas., 14, Denver, Col., 15, 16.

HENRYMAN: Helena, Mont., Nov. 7-9, Bismarck, Dak., 10-11, Jamestown 12, Fargo 13, Brainerd, Minn., 14, Duluth 15, St. Paul 16, Minneapolis 17-19.

KELLAR: Philadelphia Nov. 11-seven weeks.

LOVENSCH'S EQUINES: Burlington, Ia., Nov. 6, 9, LAST DAYS OF POMPEII: St. Joseph, Mo., Nov. 6, 7, Topeka 8, 9.

MONTFORD'S MUSEUM: Toronto, Can., Oct. 22-indefinite.

MILLS CHRISTINE: New Orleans Nov. 4-indefinite.

NYE AND RILEY: Lynn, Mass., Nov. 7, Worcester 8, Boston 10, Abington 11, Portland 12, Montreal, Can., 13, 14.

JOHN WARR: Haverly Nov. 6, Howard City 7, Lehigh 8, Edmore 9, Stanton 10, Sheridan 11, Carson City 12, Owatonna 13, Julia 14, Sarnia 15, Ada 16, Rockford 17, Cedar Rapids 18, Sparta 19.

RAGAN ILLUSTRATED LECTURES: Hartford, Ct., Nov. 6, Bridgeport 7, Springfield 8, Malden, Mass., 11, Peabody 14, Hartford 15, Waterbury 16, Springfield 17, Bridgeport 18, Manchester, N. H., 19, Worcester 20, Bridgeport 21, Springfield 22.

SUR'S PHANTASMA: Lynchburg, Va., Nov. 6, Roanoke 7-9, Salem 12, 13.

AUSTRALIAN NOTES.

SYDNEY, Oct. 1, 1899.

THEATRE ROYAL: Williamson, Garner and Co.'s Comic Opera Co. to good houses in revivals of *Milady*, *Peppie*, *Dorothy*, etc. William Elton's benefit is announced. It ought to be a boomer, considering Mr. Elton is a prime favorite. Nellie Stewart's farewell to Sydney is also announced, the lady requesting a large house.

CHATELAIN: Brough and Boucicault's Comedy company have done enormous business in *The Silver Shield*, *Barbara*, and *The Rocket*. An important revival of *Sophia* will occur shortly in which the whole strength of the Brough and Boucicault forces will take part.

HER MAJESTY'S: George Rignold and company in a splendid representation of *Julius Caesar* which has run for the last five weeks with no sign of its being withdrawn.

GAIETY THEATRE: Katie Putnam, George C. Boniface and company just closed to fair houses in *Rome*, *The Elf*, *Little Nell* and *The Marchioness*, *Peppie*, etc. During Katie Putnam's stay in Australia she has made a host of friends, and I rather think had business been better the lady would have remained in a longer period with us, as she returns to her native land by this mail.

Taking all things into consideration, theatrical life throughout Australia is a trifle off. Williamson, Garner and Brough control affairs both here, in Melbourne and Adelaide, and any one visiting Australia to be sure of success, must come to them and on their terms, that is, if they wish to play in a first-class theatre and to first-class audiences, or whatever they have in the way of dollars will soon mesh away. We are crowded with people as present, imported each month by Williamson and Co., Brough and Boucicault, and Fred Hinckley, and there are scores of good competent actors and actresses glad enough to accept any position to play away in the back blocks of Australia instead of prying the boards of a metropolitan house simply because the theatres of Australia are devoid of fresh faces and the majority imported lately by the firms mentioned are cash drawers. As a consequence of this state of affairs Williamson and Co., and Brough and Co. have had two or three failures lately with places that cost a heap of money to place on the boards.

GRAND HOUSE: Fred Hinckley's New London Pavilion company, just arrived from Europe and lately performing in Melbourne, is at this house. The company consists of several English music-hall artists more or less well known in Europe, the principal performer being Jolly John Nash.

This being Carnival time in New Zealand the country is entirely overrun with attractions. Prominent among them are Charles Warner and a company of thirty, and Holt and an equal number, Martin Blomgren and an equal number of twenty-five, Fred Hinckley and a half dozen comedians, Harry Richards and a music-hall company, besides upwards of twenty or thirty small fry.

Louise Davenport (wife of the late W. E. Sheridan, the oldest exponent of the immortal William since the days of G. N. Brooks), is at present in Sydney, as also are Carrie Swain and her husband, Frank Gardner, who are on tour of money-making, and who now drive the prettiest carriage and pair of black horses to be seen in Sydney. Neither Carrie Swain nor Frank Gardner regret the day they came to this country. A. R.

LETTERS TO THE EDITOR.

A CARD FROM MANAGER GARDNER.

To the Editor of The Dramatic Mirror:

Sir—Permit me through the columns of your wisely circulated journal to thank the numerous managers throughout the country, and hundreds of personal friends who have kindly written me words of cheer and expressions of sympathy, in my severe affliction. In answer to all these kind inquiries I have to say that while I have not entirely lost my sight, I am unable to read or write, and have but little hope of my eyes being any better.

C. R. GARDNER.

ILL-USED AUTOMATIC BOXES.

NEW YORK, Oct. 17, 1899.

To the Editor of The Dramatic Mirror:

Sir—Your issue of the 9th instant contained a considerable amount of the working of the automatic organ boxes introduced by this company, and while acknowledging that the contrivance is a decided convenience, I express your fear that unless the boxes are kept in perfect repair the appliances will get into disfavor.

We wish to explain that with very few exceptions the complaints investigated show that the "dot machine" is not at fault. It is made and cannot be fixed itself, but if it could speak it would tell a tale of vandalism, such as would throw serious doubts as to whether this great metropolis is the centre of civilization or of savagism.

The machine, like a lawful and peace-loving trader, silently requests to exchange a dime for the loan of an organ glass—a fair enough business transaction, you will admit, and so does the public, as a rule, paying from the many thousand times the machine is used weekly. But on some members of the community the request has quite a different effect. It seems to excite their wrath, and scarcely are they ready opened their intended victim, than they begin to think and scheme how they can rob it of its little treasures. They first try to test the machine by blowing a penny, the machine returns the coin at once and refuses to work. This is called a "come back," and a second attempt is then made on the little machine. Next curious weapons are used—bamboo, lead, paper, pocket-

knives, boys, hair-pins, are some of the trophies of war generally found in the machine as remnants of the fray. The organ-glass, on a rule, gets off with a black eye, but sometimes it is taken in hand and a heart-rending wall is heard from the stockholders of the company. What happens then? The sight after the fray an honest patron inserts a dime, the machine does not perform its function, the patron shouts bloody murder, denounces the machine as a swindle, and the company gets the blame.

That the machine has been a great success is attested by the fact that more are now in use in the United States and Canada, and that we have orders for 2,000 more. Even in slow old England the people are awakening to the fact that it is a necessary improvement in a theatre, and the Criterion, Her Majesty's, the Savoy, Covent Garden and Prince of Wales' Theatres have contracted for the boxes.

Thanking you for your courtesy, we are, yours respectfully,

OPERA GLASS SUPPLY CO.

THE MANAGER'S STORY.

BUFFALO, N. Y., Nov. 1, 1899.

To the Editor of The Dramatic Mirror:

Sir—In justice to myself I am compelled to write you with regard to a news item published in last week's issue.

I engaged Frank Bell as a singing and dancing comedian, also to do a specialty. At the first rehearsal I was compelled to cut out the song written for his part because he could not sing. He sang one verse of "John Malton" in a melody—that is the only song he knows or was able to sing. I asked him to make his entrance on a wire, the only specialty he can do outside of a stump speech. This he refused to do, breaking his side of the contract, but I allowed him to go on and play the part. He played it five weeks in a slipshod manner.

He would not allow anyone to work up business with him, spoke to no one and made himself obnoxious to everyone but two in the company. I determined to make a change. All the dramatic agents were aware of this and so was he. I gave him his notice on the 15th to take effect at Philadelphia on Saturday, Oct. 28, intending to pay him salary for two days' short notice. On the 26th after the matinee at 5 P. M. he served a notice on me commencing a suit for my breaking the contract claiming I had discharged him without cause.

I had a two-week's notice clause in my contract, but no reason was necessary to be given on either side to annul it. On Saturday night before the curtain went up and before I had arrived at the theatre, he went to the manager's office and raised a disturbance, demanding his salary before he would go on. I came in during the disturbance, paid him his week's salary, and tendered to him three days' salary in lieu of two days' short notice. I also offered to allow him to play the part two weeks longer.

Now I shall pay no further attention to Mr. Bell, but to place myself right before the profession, will you please make public my side of this business. I owe no one a cent. Yours respectfully,

GUS H. BERNARD.

A TWELVE DOLLAR HOUSE.

COLUMBIA, Mo., Oct. 31, 1899.

To the Editor of The Dramatic Mirror:

Sir—All managers will do well to give the Hager Opera House of Moberly, Mo., a wide berth, as chief managers and pirates are playing it. I write this from experience. Passion's Slave was here played there Oct. 20 for one night and after arriving there I heard that the local manager had been playing Passion's Slave with a home co. of amateurs for a week at cheap prices in September—at from 5c to 10c and 15c. I opened a 12c house, but returned the money, and took the first train out. I write this so as to let the profession know what to expect at Moberly in case they go there. The only way to put pirates where they belong (in the soup) is not to play any house played by them. Hoping that this will benefit some one I remain

Respectfully,

G. W. WINNETT,
Manager Passion's Slave Co.

THE MANAGER'S SIDE OF IT.

To the Editor of The Dramatic Mirror:

Sir—Referring to the article in your issue of Oct. 22, giving Hanford's version of his business connection with me, I am sure your well-known and often expressed desire and love for justice will give me a place in your columns, for the following statement of facts.

I engaged Hanford last August on his own representation that he was the coming Irish comedian; that his singing and fine acting was even now making Scanlan gush his teeth with envy, and that the managers would soon be offering him large sums of money for his wonderful talent. The man was a stranger to me, never having heard of him except once, when he collapsed at Tiffin, Ohio, in '97 and left his people to get out the best they could, and I engaged him to play in my company—in repurchase—to furnish the greatest play on earth, *The Shamrock*.

Himself and wife joined the co.—after borrowing one hundred dollars from me—at Fulton, N. Y. At the rehearsal of *The Shamrock* it was evident I knew nothing about the piece or even his own lines, and a member of the co. recognized the play as a wholesale steal from A. L. Panshew's *Partners in Crime*.

I opened at Oswego, N. Y., with his play. The editor of the *Paladino* of that city told Manager Friable that Hanford's efforts were painful. The following night he attempted to go on for Captain Didier in *The French Spy*—a walking ghost. After borrowing all the wardrobe he wore from the property man he succeeded in giving such a vile performance that the whole party ran for the balance of the week, causing me to lose \$200. Out of the thirty or forty lines in the whole part he did not speak one half correctly. I gave him a rest for the balance of the week.

I opened at Hudson, N. Y., the following Monday with *The Shamrock* with same results. The editor of the *Register* asked me "Where I got it?" The next day I directed with the comedian Irish comedian, who paid the board for himself and wife the entire week. Mr. Hanford and wife gave me three performances, costing me in money advanced, hotel and traveling expenses, money he borrowed from the proprietor of the Lake Shore Hotel at Oswego and paper for *The Shamrock*, about \$250, besides \$200 more lost through his immense talent not being appreciated by the public.

His assertion that he was discharged because he got more applause than Miss Neilson, is worthy of him. Miss Neilson is now and has been, the attraction of this company for seven years, and Hanford was engaged to give her a much-needed rest.

Yours truly,

JAS. R. WAITE.

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